

A
Poetical Translation
OF THE
WORKS
OF
H O R A C E,
WITH THE
ORIGINAL TEXT,

A N D

Critical NOTES collected from his best
Latin and French COMMENTATORS.

By PHILIP FRANCIS, D. D.

IN FOUR VOLUMES.

VOL. I.

THE EIGHTH EDITION.

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THE
O D E S
OF
H O R A C E,
In LATIN and ENGLISH,
WITH
Critical NOTES collected from his best Latin
and French COMMENTATORS.

*Musa dedit fidibus divos, puerosque Deorum,
Et pugilem victorem, & equum certamine primum,
Et juvenum curas, & libera vina referre.*
Arte Poeticâ.

VOL. I.

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T H E
P R E F A C E.

THE Works of Horace have been always numbered among the most valuable Remains of Antiquity. If we may rely upon the Judgement of his Commemurators, he has united in his Lyric Poetry the Enthusiasm of Pindar, the Majesty of Alcæus, the Tendernefs of Sappho, and the charming Levities of Anacreon. Yet he has Beauties of his own Genius, his own Manner, that form his peculiar Character. Many of his Odes are varied with Irony and Satire; with Delicacy and Humour; with Ease and Pleasantry. Some of them were written in the first Heat of Imagination, when Circumstances of Time, Places, Persons were strong upon him. In others, he rises in full, poetical Dignity; sublime in Sentiments, bold in Allusions, and profuse of Figures; frugal

of Words, curious in his Choice, and happily venturous in his Use of them; pure in his Diction, animated in his Expressions, and harmonious in his Numbers; artful in the Plans of his Poems, regular in their Conduct, and happy in their Execution. Surely the best Attempts to translate so various an Author, will require great Indulgence, and any tolerable Success may deserve it. But perhaps we shall better see the Variety of our Poet's Genius by considering, if such an Expression may be forgiven, the various Genius of Lyric Poetry.

In the first Ages of Greece, the Lyric Muse was particularly appointed to celebrate the Praises of the Gods and Heroes in their Festivals. The noblest Precepts of Philosophy were enlivened by Music, and animated by the Language of Poetry, while Reason governed the Raptures, which a religious Enthusiasm inspired. We may therefore believe, that nothing could enter into its Compositions, but what was chaste and correct, awful and sublime, while it was employed in singing the Praises of Gods, and immortalising the Actions of Men; in supporting the sacred Truths of Religion, and encouraging the Practice of moral Virtue. Such was its proper,

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proper, natural Character. But it soon lost this original Excellence, and became debased to every light Description of Love, Dances, Feasts, Gallantry and Wine. In this View it may be compared to one of its first Masters, who descended (according to an Expression of Quintilian) into Sports and Loves, although naturally formed for nobler Subjects.

Yet this Alteration, though it lessened its natural Dignity, seems to have added to that pleasing Variety, to which no other Poetry can pretend. For when the Skill and Experience of the Persons, who first cultivated the different Kinds of Poems, gave to each Kind those Numbers, which seemed most proper for it; as Lyric Poetry had given Birth to all Sorts of Verse, so it preserved to itself all the Measures of which they are composed, the Pentameter alone excepted. Thus a Variety of Subjects is agreeably maintained by a Variety of Numbers, and they have both contributed to that free, unbounded Spirit, which forms the peculiar Character of Lyric Poetry.

In this Freedom of Spirit it disdains to mark the Transitions, which preserve a Connection

in all other Writings, and which naturally conduct the Mind from one Thought to another. From whence it must often happen, that while a Translator is grammatically explaining his Author, and opening his Reasoning, that Genius and Manner, and Boldness of Thinking, which are Effects of an immediate, poetical Enthusiasm, shall either be wholly lost, or greatly dissipated and ineebled.

It is remarkable, that this Kind of Poetry was the first that appeared in Rome, as it was the first that was known in Greece, and was used in the same Subjects by the Romans, while they had not yet any Correspondence with Greece and her Learning. However, it continued in almost its first Rudeness until the Augustan Age, when Horace, improved by reading and imitating the Grecian Poets, carried it at once to its Perfection, and, in the Judgement of Quintilian, is almost the only Latin Lyric Poet worthy of being read.

If we should inquire into the State of Lyric Poetry among English Writers, we shall be obliged to confess, that their Taste was early
vitiated,

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vitiated, and their Judgement unhappily misguided, by the too great Success of one Man of Wit, who first gave Pindar's Name to a wild, irregular kind of Versification, of which there is not one Instance in Pindar. All his Numbers are exact, and all his Strophes regular. But from the Authority of Mr. Cowley, supported by an inconsiderate Imitation of some other eminent Writers, every Idler in Poetry, who hath not Strength or Industry sufficient to confine his Rhimes and Numbers to some constant Form (which can alone give them real Harmony) makes an Art of wandering, and then calls his Work a Pindaric Ode; in which, by the same Justness of Criticism, his Imagination is as wild and licentious, as his Numbers are loose and irregular.

To avoid this Fault, all the Measures in the following Translation are constantly maintained through each Ode, except in the Carmen Seculare. But it may be useless to excuse Particulars, when possibly the whole Poem, in its present Form, may be condemned. Yet by Foreigners it has been called Mr. Sanadon's Master-piece; and since the Odes of Horace are certainly not in that Order at present, in which

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they were originally published, it has been esteemed an uncommon Proof of his critical Sagacity, to have reconciled in one Whole so many broken Parts, that have so long perplexed the best Commentators. Yet the Reader will find some Alteration of Mr. Sanadon's Plan, for which the Translator is obliged to the learned and reverend Mr. Jones, who lately published a very valuable Edition of Horace.

Although it was impossible to preserve our Author's Measures, yet the Form of his Strophes hath been often imitated, and, in general, there will be found a greater Number of different Stanzas in the Translation, than in the Original. One Advantage there is peculiar to English Stanzas, that some of them have a natural Ease and Fluency; others seem formed for Humour and Pleasantry; while a third Kind hath a Tone of Dignity and Solemnity proper for sublimer Subjects. Thus the Measures and Form of the Stanza will often shew the Design and Cast of the Ode.

In the Translation it hath not only been endeavoured to give the Poet's general Meaning,
but

but to preserve that Force of Expression, in which his peculiar Happiness consists, and that Boldness of Epithets, for which one of his Commentators calls him wonderful, and almost divine. Many Odes, especially in the first Book, have little more than Choice of Words and Harmony of Numbers to make them not unworthy of their Author; and although these were really the most difficult Parts of the Translation, yet they will be certainly least entertaining to an English Reader. In the usual Manner of Paraphrase or Imitation, it had not been impossible to have given them more Spirit, according to the Taste of many a modern Critic, by enlarging the Poet's Design, and adding to his Thoughts; but, however hardy the Translator may seem by his present adventurous Undertaking, this was a Presumption, of which he was very little capable.

It would be a tedious, useless and ill-natured Labour to point out the Faults in other Versions of our Poet. Let us rather acknowledge, that there are excellent Lines in them, of which the present Translator hath taken as many as he could use upon his Plan, and wishes, for the Sake of the Public, they could be found to exceed an hundred.

Yet

Yet still the far more valuable Parts of our Author remain to be considered. If in his Odes he appears with all the Charms and Graces and Ornaments of Poetry, in his Epistles and Satires he gives us the noblest Precepts of Philosophy, that ever formed the human Heart, or improved the Understanding. He tells us, that Homer shews in a clearer and more persuasive Manner the Beauty and Advantages of Virtue, the Deformity and Dangers of Vice, than even the Stoic and Academician Philosophers. Yet the Morality of Homer is confined to Politics; to the Virtues or Vices of Princes, upon whom, indeed, the Happiness or Misery of their People depends. But in the Morality of Horace the Happiness and Misery of all human Kind are interested. Here the Gratitude and Affection due to a good Father for his Care and Tenderness are impressed upon the Child. Here we are taught, that real Greatness does not arise from the Accident of being nobly born, or descended from a Race of titled Ancestors. We must imitate those Virtues, to which they were indebted for their Titles. Such are the Sentiments of our Poet's Philosophy.

If

If his Religion were a Subject for our Curiosity, it will appear to have been founded upon the best Reasoning of the human Understanding. He asserts a supreme Being, with that noble Idea of Him, "*Unde nil majus generatur ipso, nec viget quicquam simile aut secundum.*" From this Being all others, both Gods and Men, received their Existence, and upon him they depend for the Continuance of it. But as Creeds and Practice too frequently differ, it is acknowledged, that our Poet, although not professedly the Disciple of any particular School, in general lived an Epicurean. Such a Religion was happily suited to the natural Indolence of his Disposition, the Carelessness of his Temper, and the companionable Gaiety of his Humour. Yet we find him honest, just, humane, and good-natured; firm in his Friendships; grateful, without Flattery, to the Bounty of Mæcenæ, and wisely contented with the Fortune, which he had the Honour of receiving from his illustrious Patron. Among the numerous Authors of Antiquity, others, perhaps, may be more admired, or esteemed; none more amiable, more worthy to be beloved.

The

The Difficulty of translating this Part of his Works arises in general from the frequent Translations of Lines in Grecian Writers, and Parodies on those of his Contemporaries; from his introducing new Characters on the Scene, and changing the Speakers of his Dialogues; from his not marking his Transitions from Thought to Thought, but giving them as they lay in his Mind. These unconnected Transitions are of great Life and Spirit; nor should a Translator be too coldly regular in supplying the Connection, since it will be a tame Performance, that gives us the Sense of Horace, if it be not given in his peculiar Manner.

As his Editors have often perplexed the Text, by altering the Measures of our Author for the Sake of a more musical Cadence, so they, who have imitated or translated him with most Success in English, seem to have forgotten, that a Carelessness of Numbers is a peculiar Part of his Character, which ought to be preserved almost as faithfully as his Sentiments.

Style is Genius, and justly numbered amongst the Fountains of the Sublime, Expression in Poetry

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Poetry is that Colouring in Painting, which distinguishes a Master's Hand. But the Misfortune of our Translators is, that they have only one Style, and consequently all their Authors, Homer, Virgil, Horace, Ovid, are compelled to speak in the same Numbers, and the same unvaried Expression. The free-born Spirit of Poetry is confined in twenry constant Syllables, and the Sense regularly ends with every second Line, as if the Writer had not Strength enough to support himself, or Courage enough to venture into a third.

This unclassical Kind of Versification would be particularly most unnatural in a Translation of Horace. It would make him argue in Couplets, and the Persons of his Dialogues converse almost in Epigrams. The Translator has therefore followed the Sense in one unbroken Period. He hath often endeavoured to imitate the prosaic Cadence of his Author, when he could with much more Ease have made him appear like a modern Original. He hath run the Lines into each other, as he believes it the best Manner of preserving that loose, prosaic Poetry, that Negligence of Numbers, which hath ever been esteemed one of his peculiar Beauties.

If

✓ If we consider the poetical Spirit and numerous Variety of Measures in his Odes, we may believe this careless Versification in his Satires was not an Effect of Necessity, but of Judgment. His frequent Use of Proverbs and common Phrases; his different Manner of expressing the same Sentiments in his Odes and Satires, will convince us, that he really thought a Satirist and a Poet were extremely different Characters; that the Language of Poetry was as unnatural to the Morality of Satire, as a low, familiar Style to the Majesty of an Epic Poem; or, as he himself expresses it, that the Muse of Satire walks on foot, while all her Sisters soar into the Skies.

If this Criticism be just, the Dispute between Juvenal and Horace, with Regard to Style, may with Ease be decided. In Juvenal the Vices of his Age are shewn in all their natural Horrors. He commands his Readers in the Language of Authority, and terrifies them with Images drawn in the Boldness of a truly poetical Spirit. He stands like a Priest at an Altar sacrificing to his Gods; but even a Priest, in his warmest Zeal of Religion, might be forgiven,

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given, if he confessed so much Humanity, as not to take Pleasure in hearing the Groans, and searching into the Entrails of the Victim.

There is a Kind of Satire of such Malignity, as too surely proceeds from a Desire of gratifying a constitutional Cruelty of Temper. The Satirist does not appear like a Magistrate to give Sentence on the Vices of Mankind, but like an Executioner to slaughter the Criminal. It was the Saying of a great Man, that he, who hated Vice, hated Mankind; but certainly he does not love them as he ought, who indulges his natural Sagacity in a Discernment of their Faults, and feels an ill-natured Pleasure in exposing them to public View.

Our Author was of another Spirit; of a natural Cheerfulness of Temper; an Easiness of Manners, fashioned by the Politeness of Courts; a good Understanding, improved by conversing with Mankind; a quick Discernment of their Frailties, but, in general, so happy an Art of correcting them, that he reproveth without offending, and instructs without an Affectation of Superiority. He preserves a Strength of Reasoning necessary to persuade, without that
dog-

dogmatical Seriousness, which is apt to disgust or disoblige. He has this Advantage over the rigid Satirist, that we receive him into our Bosoms, while he reasons with Good-humour, and corrects in the Language of Friendship. Nor will his Satires be less useful to the present Age, than to that, in which they were written, since he does not draw his Characters from particular Persons, but from human Nature itself, which is invariably the same in all Ages and Countries.

As the Morality of Horace is drawn from the two purest Fountains of human Wisdom, a good Heart, and a well improved Understanding, so when the Reflections of his Commentators seemed naturally to rise from their Author, the Translator hath been careful to preserve them, and hopes they will not be thought less entertaining, than useful. Let him be permitted to hope, that the Notes, in general, must be really valuable, if they have been chosen with Judgement in any Degree proportioned to the Labour of collecting them. Some original Notes there are, but the Number is not considerable. The rest are given with all possible Exactness to their different Authors;

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thors; but, since Collections of this Kind are usually tedious and heavy, the Geography of Countries, History of Persons and Mythology of Gods, which every common Dictionary can supply, are here omitted.

It was esteemed a necessary Labour to consider the Text with the Criticism of a Grammarian in View to the Purity of the Latin Tongue, and with the Care of an Editor in comparing the various Readings of Manuscripts and Editions. Such a Study is very little entertaining, but it often clears up Difficulties, that have perplexed the best Interpreters. It preserves us from authorising unknown Words, receiving defective Constructions for Elegancies, and Barbarisms for Beauties. All the Corrections in this Edition, except some few that are purely conjectural, are to be found in Manuscripts of the best Authority, collated by the most accurate Editors, particularly Doctor Bentley, and Mr. Cuningham. To the first of these Gentlemen we are obliged, not only for many Remarks of an uncommon Erudition, but for some conjectural Emendations, which no Critic of a less daring Spirit could have attempted. To

Mr. Cuningham we are indebted for many valuable Instances of Sagacity, yet with a Criticism so severe, as if it were intended rather to correct Doctor Bentley, than Horace. Where they agree, we may be almost assured, there is little Possibility of doubting.

In our Inquiries after Truth, it is useless to know the Mistakes of others. Besides the disagreeable Employment of transcribing the Language of our Commentators in their very unclassical Treatment of each other, a Warmth of Assertion, a Speciousness of Arguments, a Weight of Quotations, an Authority of Names, and an Appearance of Probability, might well perplex a Reader's Judgement, or throw a Darkness and Confusion into what was originally clear and open. Therefore to avoid being engaged in the various Conjectures and learned Disputes of Commentators, the difficult Passages of our Author are explained in that Sense alone, which seemed most poetical and most natural. In some Instances however, when the Sense hath been really doubtful, the different Opinions are fairly shewn, and a tacit Appeal made to the Reader to determine for himself, even against the present Translator.

Another

Another Care of some Importance was to correct the Stops, which are therefore altered in numberless Places; for although every Reader hath a Right to point an ancient Author as he pleases, since the Art of Punctuation, if it may be so called, is of modern Invention, yet great Exactness is required, when it is intended for public Use.

The Method of explaining the Classics by similar Passages from each other hath been generally esteemed, if it be not used too frequently, or with an Affectation of Learning. But as the Quotations would have been useless in their original Languages to an English Reader, He is obliged for all the Translations, marked with the Letter D. to the Reverend Dr. Dunkin.

While the Translator with Gratitude acknowledges much kind Assistance given him in the Course of this Work, he thinks himself obliged particularly to mention the Friendship of this Gentleman. His uncommon Genius, and extensive Abilities in all Parts of polite Literature do not need a Character here; but his cheerful and ready Assistance in all difficult Pas-

sages; his free and manly Spirit of correcting; his early giving the Reputation of his Name to this almost desperate Undertaking, by owning a large Number of Odes translated by Him, even common Gratitude ought to acknowledge. But it is not a common Happiness to have many Years enjoyed the Friendship of an honest and a good Man. May no Misfortune ever interrupt the Continuance of it.

In Justice to his Reputation, it should be acknowledged, that whatever Alterations in this Edition are made in his Parts of the Work, have been made without his Knowledge. They were hazarded in the Spirit of Affection and Friendship. Yet as the best Proof of that very sincere Regard I bear him; of my Affection for his Person, and my Esteem for his Worth, I beg Leave to offer him the Dedication of this Edition. In Truth, I have corrected it with my best Care and Attention to make it a little more worthy of his Acceptance.

Q. Horatii Flacci

C A R M I N A.

T H E

O D E S

O F

H O R A C E.

V O L. I.

Q. HORATII FLACCI
C A R M I N U M
LIBER PRIMUS.

CARMEN I. *Ad MÆCENATEM.*

MÆCENAS, atavis edite regibus,
 O & præsidium & dulce decus meum :
 Sunt, quos curriculo pulverem Olympium
 Collegisse juvat, metaque fervidis
 Evitata rotis, palmaque nobilis
 Terrarum dominos evehit ad Deos.

The Word Ode was not introduced into the Latin Tongue until the third or fourth Century, and was then first used to signify any Pieces of Lyric Poetry. The Grammarians, perceiving that Horace hath more than once used the Word *Carmen* to signify the Kind of Poetry, have not scrupled to place it at the Head of the Odes, although there be not any Probability that he designed to make it their general Title.

There is nothing in this Ode, that can ascertain the Time when it was written. It stands as a Dedication of the Poet's Works to his Patron Mæcenas. The principal Beauty of it consists in the Variety of the Style ; yet Mr. Sanadon thinks the same Thought returns too often in almost the same Expression.—*Exhibet ad Deos—Dis miscet superis—Feriam sidera vertice.*

Verf. 1. *Mæcenas.*] Caius Cilnius Mæcenas is distinguished in the Roman History, by being so many Years the Favourite of Augustus ; yet he is more famous by that Protection and Encouragement, which he gave to Men of Genius and Letters. To him the present World is in a great Measure indebted for all the Wit and Learning of the Augustan Age ; and even at this Day the Name Mæcenas is a Title not unworthy of Persons of the noblest Character, who know, like him, to animate, by their Favour and Generosity, the Spirit of Emulation among Writers.

THE FIRST
B O O K
OF THE
ODES *of* HORACE.

ODE I. *To* MÆCENAS.

MÆCENAS, whose high Lineage springs
From fair Etruria's ancient Kings;
O thou, my Patron and my Friend,
On whom my Life, my Fame depend;
In Clouds th' Olympic Dust to roll,
To turn with kindling Wheels the Goal,
And gain the Palm, victorious Prize!
Exalt a Mortal to the Skies.

This

His Character is thus finely drawn by Vell. Paternulus; *Vix, ubi res vigiliam exigeret, sane exsomnis, providens atque agendi sciens. Simul vero aliquid ex negotio remitti posset, otio ac mollitiis pæne ultra foeminam fluens.* When Business required his Attention, he was perfectly sleepless, provident, and skilful in all its Forms. But as soon as he could disengage himself, he dissolved in Luxury and Idleness, almost beyond the Softness of Women.

The learned Reader may see the Proofs of his Descent from the Kings of Etruria in the following Quotations. *Mæcenas eques Etrusco de sanguine regum.* Proper. *Mæcenas atavis regibus ortus eques.* Martial.—*Cui sceptris celebratum nomen Etruscis.* Sil. Italicus

4 Q. HORATII FLACCI CARMINUM. Lib.

Hunc, si mobilium turba Quiritium
 Certat tergeminis tollere honoribus :
 Illum, si proprio condidit horreo
 Quidquid de Lybicus verritur areis :
 Gaudentem patrios findere sarculo
 Agros, Attalicis conditionibus
 Nunquam dimoveas, ut trabe Cypriâ
 Myrtoum, pavidus nauta, secet mare.
 Luctantem Icariis fluctibus Africum
 Mercator metuens, otium & oppidi
 Laudat rura sui : mox reficit rates
 Quassas, indocilis pauperiem pati.
 Est, qui nec veteris pocula Massici,

7. *Hunc, si mobilium.*] In the six following Lines, if we understand three different Characters of Ambition, Avarice, & a Country Life, we shall find a beautiful Variety in the Sense of the Poet. On the contrary, if we make *Illum* agree with *Gaudentem*, we shall not only give two Passions to the same Person, but two Passions not frequently found together ; an Avarice of Hoarding, and a Chearfulness of Labour. It is hardly conceivable, that the Covetousness, which would collect all the Corn of Africa, can be united with the Moderation that is contented with cultivating a small Estate.

Hunc si, &c. represents a Man, whose Ambition aims at the highest Employments in the State ; *Illum si*, gives us an Image of a rich and covetous Corn-Factor ; and *Gaudentem* is the Picture of a Country-Farmer, who neither desires Riches, nor Honours, but is chearfully employed in the Cultivation of his Land.

The Poet here describes the various Conditions of Life, without any Intention of comparing them, or determining which is really most eligible. It is sufficient, to the Design of this Ode, to prove that Men have very different Sentiments concerning Happiness ; but when once their Choice is fixed, it were vain to propose to them a Change of the prevailing Passion, or the Use of other Means for the Gratification of it, than what they have already embraced.

GLAREANUS, DACTYL.

That this is the whole Intention of the Ode will farther appear, if we consider it as an Imitation of Pindar, in the following beautiful Passage :

Αἶλλοι

This Man, by Faction and Debate
Rais'd to the first Employs of State :
Another, who from Lybia's Plain
Sweeps to his Barn the various Grain :
A third, who with unwearied Toil
Plows chearful his paternal Soil ;
While in their several Wishes blest,
Not all the Wealth by Kings possess'd,
Shall tempt, with fearful Souls, to brave
The Terrors of the foamy Wave.

When loud the Winds and Waters wage
Wild War with elemental Rage,
The Merchant praises the Retreat,
The Quiet of his rural Seat ;
Yet, Want untutor'd to sustain,
Soon rigs his shatter'd Bark again.

No mean Delights possess his Soul,
With good old Wine who crowns his Bowl ;

Whose

Ἀλλοπόδων μὲν τινὰς εὐφραι-
νυσιν ἵππων τιμαὶ καὶ σέφανοι·
τὴς δ' ἐν πολυχρύσεισιν θαλαμοῖς βίβλα.
τέρπεται δὲ καὶ τις ἐπ' ὀφθαλμοῖς ἄλιον
Ναὶ δοᾷ σῶς διασεύχων.

The Crowns, whose blooming Honours grace
The Coursers in th' Olympic Race,
Tempestuous rushing to the Goal,
With Rapture fill the Victor's Soul.
Some with luxurious Joy behold
The festal Bed emblaz'd with Gold,
While others triumph, safe to guide
Their Gallies bounding thro' the foamy Tide.

D.

20. *Nec partem.*] The solid Day was an entire Day of twelve Hours. The Romans seldom eat (at least they had no regular Meal) until Evening, and the Voluptuary is here said to take

Nec partem solido demere de die
 Spernit, nunc viridi membra sub arbuto
 Stratus, nunc ad aquæ lene caput sacræ.
 Multos castra juvant, & lituo tubæ
 Permissus sonitus, bellaque matribus
 Detestata. Manet sub Jove frigido
 Venator, teneræ conjugis immemor;
 Seu visa est catulis cerva fidelibus,
 Seu rupit teretes Marsus aper plagas.
 Te doctarum ederæ præmia frontium
 Dis miscent superis; me gelidum nemus,
 Nympharumque leves cum Satyris chori
 Secernunt populo; si neque tibus

Euter

away from the solid Day (perhaps from the Business and Sobriety of it) by beginning his Feasts before Sun-set. CRUQUET

25. *Sub Jove frigido.*] In the Language of Poetry, among the Greeks and Romans, Jupiter often signifies the Air, and the Translator hath here ventured the Expression in English.

29. *Te doctarum.*] We are obliged for this Correction to Raderus. It seems necessary, even in the Conduct of the Ode, that Horace, after having marked the prevailing Inclinations of Mæcenas in general, should particularly mention the peculiar Passions of Mæcenas, before he speaks of his own. In the common Reading *me*, the Poet says, the Crown of Ivy raises him to converse with the Gods, *Dis miscent superis*, yet in the last Lines he wishes for the Judgment and Approbation of Mæcenas to raise him to Heaven. The Correction is not less probable than it is necessary, since the first Letter of the Line does not appear in some Manuscripts. The Copyists probably wrote many Lines without the first Letters, intending afterwards to blazon them, and sometimes, perhaps in this Instance, they forgot them entirely.

31. *Satyris chori.*] The Satyrs are always represented dancing. They were mere Creatures of Imagination, and although extremely deformed, are always found in the most amiable, poetical Societies; perhaps, to shew us how essential a strong Imagination is to form the Character of a Poet. The Ancients were persuaded, that they had a profound, universal Knowledge, and that even their Sports and Jests had something mysterious in them. DAC

32. *Secernunt populo.*] That easy Solitude, which Poetry and the

Whose early Revels are begun,
Ere half the Course of Day be run,
Now, by some sacred Fountain laid,
Now, stretch'd beneath some bowering Shade.

The tented Camps a Soldier charm,
Trumpets and Fifes his Bosom warm;
Their mingled Sounds with Joy he hears,
Those Sounds of War, which Mothers fear.

The Sportsman, chill'd by midnight Jove,
Forgets his tender, wedded Love,
Whether his faithful Hounds pursue,
And hold the bounding Hind in view;
Whether the Boar his Hunter foils,
And foaming breaks the spreading Toils.

An Ivy-wreath, fair Learning's Prize,
Raises Mæcnas to the Skies.
The breezy Grove, the mazy Round,
Where the light Nymphs and Satyrs bound,
If there the sacred Nine inspire
The breathing Flute, and strike the Lyre,
There let me fix my last Retreat,
Far from the little Vulgar, and the Great.

But

the Muses love, far from the Business and Impertinence of the Crowd.

35. *Quod si.*] This Conclusion is wrought with a very bold, yet delicate Flattery. The Poet, separated from the Vulgar by the Favour of the Muses; equalled to the great Alcæus; introduced into the sacred Groves, and admitted to the Assemblies of the rural Gods and Goddesses, yet aspires to something more elevated. He wishes still for the Judgement of Mæcnas to rank him with the Grecian Lyric Poets, and to fix the Seal of Immortality to his Glory. Although Poets are usually thought Flatterers by Profession, yet here the Flattery is much softened by the Character which Mæcnas had in the learned World, by his Writings both in Verse and Prose.

SAN.

This

Euterpe cohibet, nec Polyhymnia
 Lesboum refugit tendere barbiton.
 Quòd si me lyricis vatibus inferis,
 Sublimi feriam fidera vertice.

35

CARMEN

This Ode hath been differently explained according to the different Genius, Learning, and Taste of its Commentators. Let one Attempt more, to throw it into a new Light, be forgiven.

The Poet hath set the Characters of it in so strong a Contrast, as that each of them gives and receives a Force and Colouring from the other. Fame and Ambition; *Sunt quos curriculo—Hunc si mobilium.* An insatiable Desire of Riches, and Contentment with a moderate Fortune; *Illum si proprio—Gaudentem patrios.* Industry and Luxury; *Luſtantem Icarus—Eſt qui nec veteris,* War and Hunting;

Od. I. THE ODES OF HORACE.

9

But if you rank me with the Choir,
Who tun'd with Art the Grecian Lyre,
Swift to the noblest Heights of Fame,
Shall rise thy POET's deathless Name.

Hunting; *Multos castra juvant—Manet sub Jove frigido.* And lastly, a Reputation acquired by Learning and a poetical Taste, is set in Opposition to a Reputation hoped for from Success in Lyric Poetry alone. *Te doctarum edere—Me gelidum nemus.* In the Beginning of the Ode he compliments his Patron on the Dignity of his Birth, and in the last Lines on his general Learning, and his particular Judgement in that Kind of Poetry, in which he himself would wish to excel.

CARMEN II. *Ad AUGUSTUM.*

JAM fatis terris nivis atque diræ
 Grandinis misit Pater, & rubente
 Dexterâ facras jaculatus arces
 Terruit urbem ;
 Terruit gentes, grave ne rediret
 Sæculum Pyrrhæ, nova monstra questæ :
 Omne quum Proteus pecus egit altos
 Visere montes ;

Piscium

All our elder Commentators agree, that this Ode was written in Compliment to Augustus upon the Prodigies which appeared immediately after the Death of Julius Cæsar. But they did not consider, that Horace was then at Athens, and that he afterwards engaged himself in the Party of Brutus, in whose Camp it is very little probable he should address the Gods for the Preservation of Octavius, and for Vengeance upon the Person who killed the Dictator.

Sensible of these and other Difficulties, Mr. Dacier would persuade us, that Horace wrote this Ode fifteen Years after the Dictator's Death ; that he formed it in manner of a Prophecy, as it is easy to write in the prophetic Spirit upon past Actions ; and that he placed it thus early in his Works, to insinuate to Augustus, that it was really written at the Time when Cæsar was put to Death. Thus he might endeavour to convince that Prince, how soon he acknowledged the Justice of his Cause, and efface any dangerous Impressions, which might yet remain upon his Mind, from a Remembrance, that he had been once engaged in the Republican Party.

This Conjecture must suppose such Weakness in Augustus, in being so easily deceived, and such Meanness in Horace, in attempting so low an Artifice, that it is equally injurious to the Prince, as to the Poet, who had the Honour of living with this Master of the World, in a Familiarity, which was clear from all little Jealousies and Suspicions.

As this conjectural Criticism lies open to numberless Objections, we are obliged to Mr. Sanadon for a Piece of History, which very happily explains many particular Passages in the Ode,
 irreconcilable

ODE II. To AUGUSTUS.

Enough of Snow and Hail in Tempests dire, [Sire
Have pour'd on Earth, while Heav'n's eternal
With red right Arm at his own Temples hurl'd
His Thunders, and alarm'd a guilty World,

Lest Pyrrha should again with plaintive Cries
Behold the Monsters of the Deep arise,
When to the Mountain-summit Proteus drove
His Sea-born Herd, and where the Wood-land Dove
Late

irreconcilable by any other Scheme, and more naturally accounts for the Design and Intention of the whole.

Octavius received the Surname of Augustus the 17th of January, in the Year of Rome 727, and the Night following happened an uncommon Inundation of the Tiber. *Quum Augusti cognomen accepisset, eâ ipsâ nocte Tiberis exundans ita omnia quæ in plano jacerent Romæ loca replevit, ut navigabilis esset.* DION. He had, some Time before, made an Offer of resigning the Government to the Senate, and told them, in his Speech on that Occasion, that he never intended to hold the sovereign Authority, nor had received it with any other View, than to revenge the Murder of Cæsar, and to deliver Rome from the continual Calamities, to which it was exposed: *Re ipsâ perspicitis, me ab initio nequaquam potentiam aliquam animo propositam habuisse; sed hoc vere cupivisse, ut patris mei misere interfecti cædem ulciscerer, Urbemque magnis & continentibus malis liberarem.* DION. l. 53. These two Events gave Rise to this Ode, in which the Poet intends nothing less, than to engage Augustus to resign the sovereign Power, and at the same Time pays no mean Compliment to his Patron Mæcenæ, by whose Advice he held it.

VERS. 1. *Jam satis.*] These four Strophes are wrought with a great deal of natural Terror, and although Dion doth not mention the Circumstances of Hail and Snow in his Account of the Inundation, yet are they not improbable, at least they are very poetical Ornaments of it.

SAN.

2. *Rubente dextera.*] Horace alludes to a superstitious Opinion of the Ancients, who believed that Thunders, which portended any Revolution in a State, were more inflamed than any other, as they fancied, that the Lightnings of Jupiter were red and fiery; those of the other Gods pale and dark.

CRUQ.

Piscium & summâ genus hæsit ulmo,
Nota quæ sedes fuerat palumbis;

Et superjecto pavidæ natârunt

Æquore damæ.

Vidimus flavum Tiberim, retortis

Littore Etrusco violenter undis,

Ire dejectum monimenta regis,

Templaque Vestæ;

Ilia dum se nimiùm querenti

Jaçtat ultorem, vagus & sinistra

Labitur ripâ, Jove non probante, u-

xorius amnis.

Audiet cives acuisse ferrum,

Quo graves Persæ meliùs perirent,

Audiet pugnas, vitio parentum

Rara juvenus.

Quem

13. *Retortis littore Etrusco.*] The Tiber discharges itself into the Tuscan Sea, which being swollen by Tempests and a prodigious Fall of Snow and Hail (the Wind at the same Time blowing up the Channel) made the River flow backward, *retorquere*, against its natural Course. The *Littus Etruscum* means the Shore of the Tuscan Sea, into which the Tiber should regularly flow, and from whence it turned upward to its Fountain Head. CRUQ. SAN.

17. *Ilia.*] Ilia was Mother of Romulus by Mars, and being buried on the Banks of the Anio, her Ashes were carried away into the Tiber, from whence the Poets feigned, that she was married to that River. ANCIENT COMMENTATOR.

Nimiùm querenti.] Augustus had told the Senate, that he accepted the sovereign Power only to revenge the Murder of Cæsar; but the Tiber, says the Poet, seemed willing to continue that Vengeance, nor thought he could accomplish it, but by the total Destruction of Rome. This he attempted in Compliance with his Wife's Resentments; but as there was an equal Excess in his Uxoriousness, and in her Complaints, Jupiter equally disapproves of them, nor will suffer him to partake of that Glory, which he reserved for Augustus in revenging the Death of Cæsar. SAN.

18. *Sinistrâ ripâ*] Rome was situated on the left Side of the Tiber, and as that Shore was lower than the Tuscan, it was more exposed to an Inundation. SAN.

19. *Labi-*

Late perch'd, his wonted Seat, the scaly Brood
Entangled hung upon the topmost Wood,
And every timorous Native of the Plain,
High-floating, swam amid the boundless Main.

We saw, push'd backward to his native Source,
The yellow Tiber roll his rapid Course,

With impious Ruin threatening Vesta's Fane,
And the great Monuments of Numa's Reign;

With Grief and Rage while Ilia's Bosom glows,
Boastful, for her Revenge, his Waters rose,

But now th' uxorious River glides away,
So Jove commands, smooth-winding to the Sea.

And yet, less numerous by their Parent's Crimes,
Our Sons shall hear, shall hear to latest Times,
Of Roman Arms with civil Gore embu'd,
Which better had the Persian Foe subdu'd.

Among

19. *Labitur.*] After the Poet hath painted the Tiber in all the Terrors and Rapidity of an Inundation, he makes use of a Word, which expresses a smooth and imperceptible Motion. By this Opposition, and by the Feebleness of the Words *Vagus* and *Labitur*, he would insinuate how weak the Efforts even of a God must prove, when he attempts to rob Augustus of that Glory, which Jupiter had reserved for him, in appointing him to be the sole Avenger of Cæsar.

SAN.

21. *Audiet civis.*] Some Commentators have struck out this Strophe, as a Kind of irregular, poetical Rapture, and others have laboured (although very unsuccessfully) to find its Connection with the rest of the Ode.

The Poet tells us, that the Death of Cæsar is fully revenged; that Jupiter is satisfied; that he will not permit the Tiber to commit any other Mischiefs; but that still the Commonwealth lies in Ruins, and requires some great Restorer. Thus he would insinuate, that Augustus ought not to resign the sovereign Authority, until the Republic had recovered from the Miseries of the Civil War, and particularly until he had restored the Number of her Citizens, which was greatly lessened by a War of thirty Years. This he afterwards did by many Laws, particularly the Julian Law for the Encouragement of Matrimony.

SAN.

22. *Grævis*

Quem vocet Divûm populus ruentis
Imperî rebus? prece quâ fatigent
Virgines sanctæ minùs audientem
Carmina Vestam?

Cui dabit partes scelus expiandi
Jupiter? tandem venias, precamur,
Nube candentes humeros amictus,

Augur Apollo:

Sive tu mavis, Erycina ridens,
Quam Iocus circumvolat, & Cupido:
Sive neglectum genus, & nepotes
Respicis auctor,

22. *Graves Persæ.*] The Romans had always the strongest
Resentments of the Defeat of Crassus and Antony by the Par-
thians, who are therefore mentioned here with this Epithet of
Terror.

25. *Ruentis imperî.*] The Reader may look back to the 21st
Line. *The Empire is in a ruinous Condition*, and requires some
great Supporter.

27. *Minus audientem.*] Julius Cæsar was not only Pontifex Ma-
ximus, but particularly the Priest of Vesta, when he was killed.

—*Meus ille fuit, meus ille sacerdos,*

Sacrilegæ telis me petiere manus.

OVID. 3. Fast.

Cæsar was mine, my sacred Priest was He,

Through him your impious Weapons wounded me.

The more therefore that Vesta interested herself in revenging
the Death of Cæsar, the more ought She to be angry with the
Romans, if they permitted Augustus (the great Avenger of that
Death) to resign his Government of the Republic.

29. *Cui dabit partes.*] This is a new Reason, which ought to
engage Augustus to retain the supreme Power, as if he alone were
capable of appeasing the Wrath of Jupiter for the impious Murder
of Cæsar, which is strongly expressed by the Word *scelus*.

31. *Nube candentes.*] The Gods, when they were pleased to
manifest themselves to Mortals, were always, in poetical Imagery,
clothed with clouds; but the Description is here of peculiar Beau-
ty, where the Poet entreats the God of Light to hide the excessive
Splendors of his Presence; and he is introduced by a Flattery
very pleasing to Augustus, who was willing to be thought his
Son, which his Mother Attia very constantly affirmed.

There

Among her Guardian Gods, what pitying Power
To raise her sinking State shall Rome implore?
Shall her own hallow'd Virgin's earnest Prayer
Harmonious charm offended Vesta's Ear?

To whom shall Jove assign to purge away
The guilty Deed? Come then, bright God of Day,
But gracious veil thy Shoulders beamy-bright,
Oh! veil in Clouds th' unsufferable Light. [rove,
Or come, sweet Queen of Smiles, while round thee
On wanton Wing, the Powers of Mirth and Love;
Or hither, Mars, thine Aspect gracious bend,
And powerful thy neglected Race defend.

Parent of Rome, amidst the Rage of Fight
Sated with Scenes of Blood, thy fierce Delight,
Thou,

There are some ancient Medals and Statues, which shew a kind of floating Vestment thrown over the Shoulders of this God. Publius Syrus, describing a fine silken Robe, boldly calls it, a woven Wind, *textilem ventum*, and a linen Cloud, *nebulam lineam*.

Our Poet hath here literally translated an Expression of Homer, in his Description of this God, *νεφέλας ἐπιειμένον ὦμας*.

33. *Erycina*.] The Poet addresseth himself to Venus, because she was Mother of Æneas, from whom Cæsar was descended; yet there is a particular Delicacy in calling her Erycina, because Æneas had brought a Statue of that Goddess from Sicily to Italy. She had a Number of Women consecrated to her in her Temple upon Mount Eryx in Sicily, who enriched her Treasury by public Prostitution. SAN.

36. *Respicis*.] When the Gods turned their Eyes towards their Worshipers, it was a Sign of their Favour and Protection, as the contrary, of their Anger and Displeasure. Thus Mercury was called *Malevolus*, or *Malign*, because two Statues, which were erected to him in the Merchants Street at Rome, did not look towards any of the Shops. CRUQ. DAC.

Auſtor.] Romulus, the Founder of the Roman Empire, was the Son of Mars, from whence the God is here called *Auſtor*. These two Pictures of Mars and Venus are perfectly beautiful, if we view them separately; yet their Beauties will appear more strongly, when they are set in Opposition to each other. SAN.

37. *Ludo*.]

Heu ! nimis longo fatiate ludo,
 Quem juvat clamor, galeæque leves,
 Acer & Marfi peditis cruentum

Vultus in hostem :

Sive mutatâ juvenem figurâ,
 Ales in terris imitaris, almæ
 Filius Maiæ, patiens vocari
 Cæsaris ultor.

Serus in cœlum redeas, diûque
 Lætus intersis populo Quirini;
 Néve te nostris vitiis iniquum

Ocyor aura

Tollat. Hic magnos potiùs triumphos,
 Hic ames dici pater, atque princeps;
 Neu finas Medos equitare inultos,
 Te duce, Cæsar.

CARMEN

37. *Ludo.*] The civil War between Cæsar and Pompey is called in another Ode, *The Sport of Fortune, Ludum Fortuna*. Lycophron, improving upon this Image of Horace, describes Mars, *cruentis passum præliis*. Carnage and Blood are the Diversion and Food of the God of War. SAN.

39. *Marfi peditis.*] The usual Reading has been *Mauri*, but the Africans were never remarkable for their Courage. On the contrary, the Marfi were the best Infantry in the Roman Armies. From whence came the Proverb, *Neque de Marfis, neque sine Marfis triumphum agi posse*. We can neither triumph over the Marfi, nor without them. LE FEVRE, BENTLEY, SAN.

41. *Juvenem.*] Sallust calls Julius Cæsar, *Adolescentulus*, when he was thirty-six Years old; the same Age in which Horace here calls Augustus *Juvenem*. In a medal of the Emperor Commodus, he is styled *Juvenis* at the Age of thirty-five; and Varro divides the Age of Man in almost the same manner. *Puer* to fifteen, *Adolescens* to thirty, and *Juvenis* to five-and-forty. He tells us, this last Word is derived from *Juvare*, as if this Age were capable of rendering the most considerable Services to the Republic. SAN.

As the Word Youth has a very different Acceptation, the Translator was obliged to change it for a Phrase, which may perhaps better express the Age of Augustus, and the Sense of Horace.

44. *Cæsaris.*

Thou, whom the polish'd Helm, the Noise of Arms,
And the stern Soldier's Frown with Transport warms.

Or thou, fair Maia's winged Son appear,
And human Shape, in Prime of Manhood, wear;
Declar'd the Guardian of th' imperial State,
Divine Avenger of great Cæsar's Fate:

Oh! late return to Heav'n, and may thy Reign
With lengthen'd Blessings fill thy wide Domain;
Nor let thy People's Crimes provoke thy Flight,
On Air swift-rising to the Realms of Light.

Great Prince and Father of the State, receive
The noblest Triumphs, which thy Rome can give;
Nor let the Parthian, with unpunish'd Pride,
Beyond his Bounds, O Cæsar, dare to ride.

ODE

44. *Cæsaris ultor.*] This rises very naturally from the Speech
of Augustus to the Senate; besides, he loved to be called the
Revenger of Cæsar. SAN.

45. *Serus in cælum redeas*] This Expression is tender and no-
ble. It is particularly happy, since it may be equally applied
to Mercury, who was to return to Heaven, as to his native
Country, and to Augustus, who being a Descendant of Venus,
might be supposed to have come from Heaven. DAC.

49. *Magnos triumphos.*] Augustus, in the Month of August
725, had triumphed three Days. The first for the Defeat of the
Pannonians and Dalmatii; the second for the Battle of Actium;
the last for the Reduction of Egypt. DAC.

50. *Pater.*] Some Medals of Augustus call him *Pater*, and
some *Pater Patriæ*, and probably these were very different Titles.
Perhaps *Pater* alone might signify *Pater imperii Romani*, or *Pa-
ter Orbis*, as Ovid calls Augustus. SAN.

Princeps.] Ten Days before Octavius obtained the Surname
of Augustus, the Senate had given him the Title of Prince, and
with it the Government of the Republic for ten Years. Many
before Him had been called Princes of the Senate, but no Per-
son had ever been stiled Prince, as if he alone were Prince of
the Republic and the Roman People; or, as Pliny expresseth
it, *Princeps Terrarum*. SAN.

51. *Medos.*

51. *Medos.*] The Parthians are called Medes and Persians, as these three Monarchies were united. The Poet mentions them a second Time, not only to animate Augustus to revenge the Death of Crassus, but also as a Reason to engage him to hold the Government of the Republic, which sufficiently appears to be the Design of the Ode.

CRUQ. SAN.

The Art, with which the last Strophes of this Ode are wrought is very remarkable. When the Poet hath introduced Mercury under the Character of Augustus, he has made it so difficult to distinguish

CARMEN III. AD NAVEM QUA VIRGILIUM VEHEBATUR ATHENAS PROFICISCENS.

SIC te Diva potens Cypri,
Sic fratres Helenæ, lucida sidera,
Ventorúmque regat Pater,
Obstrictis aliis, præter Iapyga,

Navis

We may look upon this Ode as the last Farewel of Horace to Virgil, when that Poet went to finish his *Æneid* at Athens. The first eight Lines are extremely soft and tender. From thence the Poet, inspired by his Affection for his Friends, starts away, with a truly Pindaric Spirit, to a Description of all the Terrors and Dangers of the Ocean, as if he were alarmed at Sight of the Vessel in which he fancies Virgil was exposed to all the Hazards of the Deep. He detests Navigation: he thinks it a Violation of the Laws of Nature; an impious Defiance of the Will and Power of the Gods. In the Remainder of the Ode, with a noble moral Spirit, he condemns in general the daring Impiety of Mankind, as if he saw it rise from the same Principle, which inspired their first Attempts upon the Ocean. Thus we see how regular and strongly connected were the ancient Pindaric Poems.

Virgil went to Athens in the Year of Rome 735, which fixes the Date of this Ode.

LE FIV. SAN.

1. *Sic te.*] It was customary among the Poets, when they asked a Favour, to add their best Wishes for a Blessing on the Person

whole

tinguish them, that all the Flattery and Adoration are equally applied to the Prince, as to the God, until he openly names Cæsar in the last Line. He has chosen Mercury to represent Augustus, as that God was, by his whole Character, a Lover of Mankind, and willingly employed on all Messages to them of Mercy and Beneficence. Nor does he less resemble Augustus in the Arts of Persuasion, by which that Prince had reconciled all the various Factions of Rome, and equally endeared himself to all Parties. *Superis deorum gratus & imis.*

ODE II. TO THE SHIP IN WHICH VIRGIL SAILED TO ATHENS.

SO may the Cyprian Queen divine,
And the Twin-Stars with saving Lustre shine;
So may the Father of the Wind
All others, but the Western Breezes, bind,

As

whose Friendship they solicited. The Poet, in the Language of Poetry, here addresses his Vows to the Vessel, and wishes her an happy Voyage, at if she were sensible of his Affection.

LAMBINUS. SAN.

1. *Divæ potens Cypri.*] Venus was invoked by Mariners, not only because she sprang from the Ocean, but because her Star was useful to Navigation.

CRUQ.

2. *Lucida sidera.*] *Lucida* here signifies *salutaria*; for Light, among the Greeks and Latins, is frequently taken for Safety.

DAC.

3. *Ventorum pater.*] The Winds appear in the Mythology as a kind of little winged Genii, mutinous and unquiet, who take Pleasure in disturbing the Universe. They first opened a Passage for the Seas into the Middle of the Earth; they divided a Number of Islands from the Continent, and caused a thousand other Ravages in Nature. To prevent these Disorders for the future, they were confined, and had a King appointed to govern them, who had ever afterwards a large Share in all poetical Adventures, either by raising or calming the Ocean. Even the Queen of the Gods did not disdain to implore his Assistance, and

Navis, quæ tibi creditum

Debes Virgilium ; finibus Atticis

Reddas incolumem, precor,

Et serves animæ dimidium meæ.

Illi robur & æs triplex

Circa pectus erat, qui fragilem truci

Commisit pelago ratem

Primus, nec timuit præcipitem Africum

Decertantem Aquilonibus,

Nec tristes Hyadas, nec rabiem Noti ;

Quo non arbiter Adriæ

Major, tollere, seu ponere vult freta.

Quem mortis timuit gradum,

Qui fixis oculis monstra natantia,

Qui vidit mare turgidum, &

Infames scopulos Acroceraunia?

Nequic-

and we may say, that this Monarch had the Honour of opening the great Action of the *Æneid*.

7. *Reddas incolumem.*] Virgil is here considered as a Pledge intrusted to the Ship, and there is an easy, beautiful Exactness in the Terms *creditum, debes, reddas, incolumem*.

9. *Robur.*] The Poet here passes to the second Part of the Ode, and his Transition is strongly marked by the Difference of his Style, which becomes more bold and elevated, as the Cadences are more sonorous and magnificent.

12. *Primus.*] It is an idle Curiosity to inquire, who was the first Sailor, since it is very probable, Navigation was known in the earliest Ages of the World. Jason has been thought the Inventor of it, because before his Time the Greeks and Phœnicians sailed in round Ships. He built the *Argo*, which, in the Phœnician Language, signifies a long Vessel.

The learned Editor of Virgil's *Georgics* believes, that an Alder-Tree, grown hollow with Age, and falling into the River on which it was planted (for this Tree delights in a moist Soil, and Banks of Rivers) gave the first Hint towards Navigation.

Tunc alnos primum fluvii sensere cavatas. Georg. lib. 1.

14. *Hyadas.*] Are a Constellation, in the Head of the Bull, whose Rising and Setting is frequently attended by Rain, from whence the Poet calls them *tristes*.

As you, dear Vessel, safe restore
Th' intrusted Pledge to the Athenian Shore,
And of my Soul the Partner save,
My much-lov'd Virgil, from the raging Wave.
Or Oak, or Brass, with triple Fold,
Around that daring Mortal's Bosom roll'd,
Who first, to the wild Ocean's Rage,
Launch'd the frail Bark, and heard the Winds engage
Tempestuous, when the South descends
Precipitate, and with the North contends;
Nor fear'd the Stars portending Rain,
Nor the loud Tyrant of the Western Main,
Of Power supreme the Storm to raise,
Or calmer smoothe the Surface of the Seas.
What various Forms of Death could fright
The Man, who view'd with fix'd, unshaken Sight,
The floating Monsters, Waves enflam'd,
And Rocks, for shipwreck'd Fleets, ill-fam'd?

Jove

15. *Quo non arbiter Adriæ.*] The Adriatic is here put for the Ocean in general, since that Sea lies open, not to the South-West Wind, but to the East South-East, called by the Latins *Vulturnus*.

TORR.

18. *Fixis oculis.*] This seems to have been the Reading of the great Dryden, when he translated it *with stedfast Sight*. Doctor Bentley hath sufficiently exposed the usual Reading *fixis oculis*; Mr. Cunningham proposed the Correction, and Mr. Sanadon has received it into his Edition.

A learned Editor of Horace, the Reverend Mr. Jones, hath chosen the common Reading, *fixis oculis*; and happily supports it by a Passage in Milton:

Sight so deform, what Heart of Rock could long
Dry-ey'd behold?

20. *Acroceraunia.*] The Poet, with a very delicate Flattery, calls these Rocks *infamous*, because Augustus very narrowly escaped being shipwrecked on them, when he returned from the Battle of Actium. *Repetit Italiam tempestate in trajectu bis confictatus: primo inter promontoria Peloponnesi atque Ætoliae: rursus circa montes Ceraunios—navis in qua vehebatur, fufis armamentis, & gubernaculo diffracto.*—Sueton. in *Vita Augusti*.

22. *Dissociabili.*

Nequicquam Deus abscidit

Prudens Oceano diffociabili

Terras, si tamen impiæ

Non tangenda rates transfiliunt vada.

Audax omnia perpeti

Gens humana ruit per vetitum & nefas.

Audax Iapeti genus

Ignem fraude malâ gentibus intulit.

Post ignem æthereâ domo

Subductum, macies, & nova febrium

Terris incubuit cohors,

Semotique priùs tarda necessitas

Lethi corripuit gradum.

Expertus vacuum Dædalus aëra

Pennis non homini datis.

Perrupit Acheronta Herculeus labor.

Nil mortalibus arduum est.

Cælum ipsum petimus stultitiâ; neque

Per nostrum patimur scelus

Iracunda Jovem ponere fulmina.

CARMEN

22. *Diffociabili.*] *Rude, unsociable, unfit for Commerce, or the Life of Man.* In vain has God divided the Realms of Earth by this untractable Element, if, &c.—Livy has used *insociabilis* in almost the same Sense.

25. *Audax.*] Here the third Part of the Ode begins, and rises naturally from the second, as accounting for the Boldness and Impiety of Navigation by the Audacity of Mankind in general. *SAN.*

26. *Vetitum & nefas.*] Hamelius and Mr. Sanadon have added the Conjunction &, upon Authority of an ancient Manuscript. They, who read *vetitum nefas*, give a cold and useless Epithet to *nefas*, since all Wickedness is forbidden. The Poet divides into two Classes all Sorts of Crimes; those forbidden by human Laws, *vetitum*, and those by the Laws of Nature, *nefas*.

28. *Fraude malâ.*] The Romans used the Expressions *dolus bonus*, and *malus*; *Fraus bona* and *mala*, especially when used against an Enemy, or a Robber. Yet perhaps unhappy Fraud may sufficiently

Jove has the Realms of Earth in vain
Divided by th' inhabitable Main,
If Ships profane, with fearless Pride,
Bound o'er th' inviolable Tide.

No Laws, or human or divine,
Can the presumptuous Race of Man confine.

Thus from the Sun's ethereal Beam
When bold Prometheus stole th' enlivening Flame,
Of Fevers dire a ghastly Brood,
'Till then unknown, th' unhappy Fraud pursu'd;
On Earth their Horrors baleful spread,
And the pale Monarch of the Dead,
'Till then slow-moving to his Prey,
Precipitately rapid swept his Way.

Thus did the venturous Cretan dare
To tempt, with impious Wings, the Void of Air;
Through Hell Alcides urg'd his Course:
No work too high for Man's audacious Force.

Our Folly would attempt the Skies,
And with gigantic Boldness impious rise;
Nor Jove, provok'd by mortal Pride,
Can lay his angry Thunderbolts aside.

ODE

ently exprefs the Sense of the Poet. A Fraud, which in its Consequences shall prove ruinous and destructive. Thus Hesiod makes Jupiter say to Prometheus, *You seem very happy in having stolen this Fire from Heaven, but this Theft shall prove fatal to You and to your Posterity.*

32. *Semotique prius.*] Mr. Dacier observes, that the Poet seems to have made the Motion of Death more slow in this Line, that he might give him Swiftnefs and Rapidity in the next; a Beauty which the Translator hath endeavoured to preserve.

38. *Cælum ipsum petimus.*] In Allusion to the Fable of the Giants.

Although

CARMEN IV. AD SESTIUM.

SOLVITUR acris hyems gratâ vice Veris,
Favoni,

Trahuntque fittas machinæ carinas;
Ac neque jam stabulis gaudet pecus, aut arator igit
Nec prata canis albicant pruinis.
Jam Cytherea choros ducit Venus, imminente Luna
Junctæque Nymphis Gratiæ decentes
Alterno terram quatiant pede, dum graves Cyclopes
Vulcanus ardens urit officinas.

Although the Subject of this Ode be very common, yet the
is nothing common in the Manner in which Horace hath treat-
ed it. A certain Gaiety of Spirit, under an Air of Seriousness,
forms its peculiar Character. Even the View of Death at the
End of it, is a strong Epicurean Reason for living as cheerfully
as we can. By the Descriptions of Flowers, Groves, and
Festivals of Venus, Faunus, and Death, which were celebrated
in Spring, the Ode appears to have been written in the Begin-
ning of April, but in what Year is uncertain. It is the only
one of this Form remaining to us.

Verf. 2. *Trahuntque fittas.*] This Line has an unusual Harsh-
ness of Expression, nor indeed is the Image very agreeable to the
joyous Company of Venus, Zephyrs, Nymphs, and Graces.
However, we know by it, that the Ancients used to draw their
Ships on Shore during Winter.

The Translator hath endeavoured to avoid the disagreeable
Harshness of Expression in the Original, *Trahuntque fittas machinæ carinas.*

5. *Jam Cytherea choros.*] The Poet here describes the Feasts
of Venus, which were celebrated by young Women with Dances
and Hymns in Honour of the Goddess. They began on the first
of April, at the Rising of the Moon, *imminente Luna*, and
continued three Nights successively. An unknown ancient
Author has thus described them :

ODE IV. TO SESTUS.

FIERCE Winter melts in vernal Gales,
 And grateful Zephyrs fill the spreading Sails:
 No more the Plowman loves his Fire,
 No more the lowing Herds their Stalls desire,
 While Earth her richest Verdure yields,
 Nor hoary Frosts now whiten o'er the Fields.
 Now joyous through the verdant Meads,
 Beneath the rising Moon, fair Venus leads
 Her various Dance, and with her Train
 Of Nymphs and modest Graces shakes the Plain,
 While Vulcan's glowing Breath inspires
 The toilsome Forge, and blows up all its Fires.

Now

*Jam tribus choros videres**Feriatos noctibus**Congreges inter catervas**Ire per saltus tuos,**Floreas inter coronas,**Myrteas inter casas.*

S A N.

Full three Nights, in joyous Vein,

Might you see the choral Train,

Hand in Hand promiscuous rove

Through thy Love-devoted Grove,

Crown'd with rosy-breathing Flowers,

Under Myrtle-woven Bowers.

D.

6. *Gratiæ decentes.*] The Graces were the most amiable Divinities of the Heathen Mythology, and the Source of all that is pleasing in Nature. The Poet calls them *decentes* for that Modesty and Reserve, with which they behaved themselves in these Assemblies.

The Nymphs are thus numbered by the Author already quoted,

*Ruris hic erunt puellæ,**Et puellæ fontium,**Quæque sylvas, quæque lucos,**Quæque montes incolunt.*

VOL. I.

C

Here

Nunc decet aut viridi nitidum caput impedire myrto,

Aut flore, terræ quem ferunt solutæ.

Nunc & in umbrosis Fauno decet immolare lucis,

Seu poscat agnâ, sive malit hædo.

Pallida mors æquo pulsat pede pauperum tabernas,

Regumque turres. O beate Sesti,

Vitæ summa brevis spem nos vetat inchoare longam.

Jam te premet nox, fabulæque Manes,

Et domus exilis Plutonia; quò simul meâris,

Nec regna vini fortiere talis,

Nec tenerum Lycidam mirabere, quo calet juvenis

Nunc omnis, & mox virgines tepebunt.

CARMEN

Here shall meet the blooming Maids

Of the Valleys and the Glades;

And the Nymphs, who haunt the Fountains,

And the Forests, and the Mountains.

D.

7. *Graves officinas.*] We have here a very pretty Opposition between the Characters of Venus and Vulcan; the gay Delights of the Wife, and the laborious Employment of the Husband; who is here described working in Spring, that He might forge Thunder-bolts enough for Jupiter to throw in Summer.

RODELIUS, DAC.

9. *Nunc decet.*] These two Verses continue the Description of the Feasts of Venus; for Flowers, and particularly Myrtle, were consecrated to that Goddess.

Cras Amorum copulatrix

Inter umbras arborum

Implicat casus virentes

E flagello myrteo.

Ipsa Nymphas Diva lucos

Fussit ire myrteos.

Lo! the Queen of pleasing Pains

Linking Loves in mutual Chains,

Wreathes, the Myrtle Bowers between,

Cottages of living Green,

And commands her Virgins gay

Through the mazy Groves to stray.

D.

11. *Nunc & in umbrosis.*] The Feasts of Faunus were celebrated the eleventh, thirteenth, and fifteenth of February, when

the

Now crown'd with Myrtle, or the Flowers,
Which the glad Earth from her free Bosom pours,
We'll offer, in the shady Grove,
Or Lamb, or Kid, as Pan shall best approve.
With equal Pace, impartial Fate
Knocks at the Palace, as the Cottage Gate,
Nor should our Sum of Life extend
Our growing Hopes beyond their destin'd End.
When sunk to Pluto's shadowy Coasts,
Oppress'd with Darkness, and the fabled Ghosts,
No more the Dice shall there assign
To thee, the jovial Monarchy of Wine;
No more shall you the Fair admire,
The Virgins' Envy, and the Youth's Desire.

the Cattle were turned out of their Winter-Stables, and Sacrifices were offered to this God for their Preservation. DAC.

12. *Seu poscat agnâ, &c.*] Is the Reading of the best ancient Copies. It is more poetical; it renders the Verse more numerous, and is of purer Latinité, than *seu poscat agnam*. With regard to the Construction, we must understand some Word of this Kind, *seu poscat sibi fieri agnâ*. DAC. SAN.

13. *Pallida mors.*] This Description of Death, immediately after the Gaiety of Spring, and the Feasts of Pan, may seem, at first View, a little too serious, if not unnatural; yet it will appear perfectly beautiful and easy, when we consider, that the Mortuary Festivals, in which Sacrifices were offered to Death, were celebrated immediately after those of Pan. They continued five Days, and are mention'd here by the Poet, to convince us, in the Epicurean Spirit, that the near Approach of Death ought to engage us to pursue the Pleasures of Life. As, in the Roman Calendar, the Mortuary Festival followed the Feasts of Faunus, so shall Death our Days of Pleasure. DAC.

15. *Vitæ summa brevis.*] A Metaphor taken from Numbers. Let us reckon the Moments, Hours, Days, Months, and Years of Life, and how inconsiderable is the Sum total? DAC.

18. *Nec regna vini.*] The Reader may find a large Account of the Customs observed by the Romans at their Entertainments, in the Notes on the seventh Ode of the second Book.

CARMEN V. AD PYRRHAM.

QUIS multâ gracilis te puer in rosâ
 Perfusus liquidis urget odoribus
 Grato, Pyrrha, sub antro ?
 Cui flavam religas comam,
 Simplex munditiis ? Heu, quoties fidem
 Mutatosque Deos flebit, & aspera
 Nigris æquora ventis
 Emirabitur insolens,
 Qui nunc te fruitur credulus aureâ ;
 Qui semper vacuam, semper amabilem
 Sperat, nescius auræ
 Fallacis ! Miseri, quibus
 Intentata nites. Me tabulâ sacer
 Votivâ paries indicat uvida
 Suspendisse potenti
 Vestimenta maris Deo.

CARMEN

In the two first Editions of this Work, the Translation of the Ode was taken from Milton. The Merit of it hath been much disputed ; but surely Milton only could preserve the Spirit of Horace in almost a literal Translation. The Design of the Work does not require so much Exactness, because the Notes may explain the Difficulties, or more largely endeavour to express the Beauties of the Original, where the Translation fails.

These little Odes are better Proofs of the Manner and Genius of our Author, than those which have a real Greatness in the Subject, capable of raising the Soul of a Poet. There is in the Ode only one Thought, and that extremely simple and natural, yet the Expressions are so beautiful, and the Words so happily chosen, that we may be bold to say there is not a more finished Piece among his Works.

Ver. 1. *Puer.*] The Romans used this Word, without regard to any particular Age. It was only a Word of Tendernefs.

ODE V. TO PYRRHA.

WHILE liquid Odours round him breathe,
 What Youth, the rosy Bower beneath,
 Now courts thee to be kind?

Pyrrha, for whose unwary Heart
 Do you, thus drest with careless Art,
 Your yellow Tresses bind?

How often shall th' unpractis'd Youth
 Of alter'd Gods, and injur'd Truth
 With Tears, alas! complain?

How soon behold with wondering Eyes
 The blackning Winds tempestuous rise,
 And scowl along the Main?

While by his easy Faith betray'd,
 He now enjoys thee, golden Maid,
 Thus amiable and kind;
 He fondly hopes, that you shall prove
 Thus ever vacant to his Love,
 Nor heeds the faithless wind.

Unhappy They, to whom untried
 You shine, alas! in Beauty's Pride;
 While I, now safe on Shore,
 Will consecrate the pictur'd Storm,
 And all my grateful Vows perform
 To Neptune's saving Power.

ODE

in Virgil, *Ne pueri! ne tanta animis assuescite bella*, where he
 speaks of Cæsar and Pompey.

Dac.

C 3

12. *Miseri*

12. *Miseri quibus intentata nites.*] This Passage must be explained in View to the Metaphor, which Horace continues to the End of the Ode, and *nitere* is to be applied equally to the Beauty of Pyrrha, and to the Ocean.

13. *Me tabula sacer.*] When the Poet tells us, that he is shipwrecked in his Passion for Pyrrha, he alludes to a Custom among the Romans of offering some votive Tablet or Picture

CARMEN VI. AD MARCUM VIPSANIUM AGRIPPAM.

SCRIBERIS Vario fortis & hostium
Victor, Mæonii carminis alite,
Quam rem cumque ferox navibus, aut equis
Miles te duce gesserit.

Agrippa probably had reproached our Poet for never mentioning Him in his Verses, and his Excuses are made in such a manner, as to become a bold and delicate Flattery. Mr. Sanadiv thinks, that he designed to justify his Silence with regard to other great Men, who had distinguished themselves in the late Wars; that Octavius is only named, as if, through profound Respect, he only dared to name him; that we have but a few Out-Lines of Agrippa's Character, for it demands nothing more than a second Homer to paint him in his full Dignity; that the other Generals are represented, as it were, in a Groupe, under allegorical Personages, chosen among the Heroes of the Trojan War; and that except we view the Ode in this Light, it will appear a confused Medley of Praises, without Coherence or Beauty. Thus the Panegyric of Agrippa is followed by that of Achilles and Ulysses; next is represented the Ruin of the House of Pelops: Octavius then makes his Appearance: Agrippa reappears a second Time, and Mars, Merion, and Diomed close the

the God, by whose Power they thought themselves preserved. In these Pictures the Storm, and Circumstances of their Escape, were represented; and ruined Mariners frequently carried them to excite Compassion and Charity, at the same Time describing in Songs the Particulars of their Story. Torr.

15. *Potenti Deo.*] *Powerful to save.* Translated by Milton, the stern God of Sea.

ODE VI. TO AGRIPPA.

VARIUS, who soars on Homer's Wing,
 Agrippa, shall thy Conquests sing,
 Whate'er, inspir'd by his Command,
 The Soldier dar'd on Sea or Land.

But

military Procession. Allegory alone, says this ingenious Critic, can collect into one Point of View so many different and distant Parts. However, we shall find, that he has pushed his allegorical Scheme a little too far, and that it is not necessary to hazard all his Conjectures, and Applications of History.

Octavius having shut the Temple of Janus, and triumphed three Days, received divine Honours by a Decree of the Senate, from whence we may fix the Date of this Ode in the Year 725.

Ver. 2. *Mæonii carminis alite.*] Poets were frequently compared to Swans, from their being sacred to Apollo, and from a vulgar Error of their singing. Horace often uses the Comparison. *Multa Diræum leuat aura cycnum. Album mutet in alitem.* It may be worth observing, that the learned and ingenious Doctor Atterbury reads *æmulo*.

3. *Navibus.*] Agrippa gained the Victory in two Sea-fights. The first against Pompey's Lieutenants, the second against Pompey himself, besides the Share he had in the Battle of Actium.

Nos, Agrippa, neque hæc dicere, nec gravem
Pelidæ stomachum cedere nescii,

Nec cursus duplicis per mare Ulyssæi,

Nec sævam Pelopis domum

Conamur, tenues grandia: dum pudor,

Imbellisque lyræ Musa potens vetat

Laudes egregii Cæsaris, & tuas

Culpâ deterere ingenî.

Quis Martem tunicâ tectum adamantinâ

Dignè scripserit? aut pulvere Troïco

Nigrum Merionem? aut ope Palladis

Tydidem superis parem?

6. *Pelidæ.*] Asinius Pollio, according to Mr. Sanadon's Allegory, is represented under the Person of the inexorable Achilles. He had rendered himself formidable to Octavius, by sterrefusing to join with him in the Civil Wars, and by that Refusal had probably suspended the Fate of Antony. The Reader may find his Character in the Notes on the fifteenth Ode of the Book, and in the first Ode of the second Book.

7. *Duplicis.*] This Epithet has been usually understood, as if Horace designed to express the πολύτροπος and πολύμητις in Homer's Character of Ulysses, which Words, according to Mr. Sanadon, signify a Man who hath proved a Variety of Adventures. *Qui versatus est per multiplicem dissimilemque Fortunam.* But *duplicis* will hardly bear the Interpretation *dolosus* or *fallax*; nor have the Latin Authors ever used it in that Sense. *Duplex pro doloso non videtur satis Latinum.*—Vossius. Perhaps the Poet intended his appearing through the whole Odyssey in two Characters; or if the Expression may be allowed, in a double Character, such as a Prince and a Beggar, &c.

Mr. Sanadon, in support of his allegorical Scheme, applies *duplicis Ulyssis* to Agrippa and Messala, who had commanded the Fleets of Octavius in the Wars of Sicily and Actium. But, although we should allow *duplex Ulysses* to signify two Persons under that Name, yet Agrippa seems to be, not without Confusion, introduced in an allegorical Character, when the Poet speaks to him personally in the same Strophe.

8. *Pelopis domum.*] Ancient dramatic Writers were much obliged to the Family of Pelops for the many Fables, with which it supplied them; but Horace particularly seems to mean the Tragedy of Thyestes written by Varius, which, Quintilian says, might be compared

But we nor tempt with feeble Art
Achilles' unrelenting Heart,
Nor sage Ulysses in our Lays
Pursues his Wanderings through the Seas;
Nor ours in tragic Strains to tell
How Pelops' cruel Offspring fell.

The Muse, who rules th' unwarlike Lyre,
Forbids me boldly to aspire
To thine or sacred Cæsar's Fame,
And hurt with feeble Song the Theme.

Who can describe the God of Fight
In adamantine Armour bright,
Or Merion on the Trojan Shore
With Dust, how glorious! cover'd o'er,
Or Diomed, by Pallas' Aid,
To warring Gods an Equal made?

But

pared to any of the Grecian Stage. In the first Strophe Varius is called the Rival of Homer, in the second he alone is represented capable of describing the Anger of Achilles, or the Wandering of Ulysses, in Proof of this Rivalship, and of his Success in Epic Poetry. Thus far Mr. Sanadon's Allegory seems unnecessary, by which he hazariously applies the criminal Passion of Ægythus and Clytemnestra to the Story of Antony and Cleopatra.

11. *Egregii Cæsaris.*] *Egregius* was a Word always used in a religious Sense, and applied to Things set apart and consecrated to the Gods; from thence the Title was given to Kings, as if they were in a peculiar Manner the Favourites of Heaven. DAC.

13. *Martem.*] Mr. Sanadon believes that the three Persons, designed here under the Characters of Mars, Merion, and Diomed, are Statilius Taurus, Marcus Titius, and Mæcenæ. But the Poet, by comparing Statilius Taurus to the God of War, has given him such a Superiority, as must have been equally disagreeable and injurious both to Mæcenæ and Agrippa. Horace might better have proportioned his poetical Flattery, by acknowledging the Divinity of Augustus in that of Mars; by describing the military Glory of Agrippa under the Character of Merion; and giving to Mæcenæ the Praise of Wisdom, by comparing him to Diomed, an Equal even to the Gods by the Favour of Minerva. Thus the Allegory appears just, and is well maintained.

Nos convivia, nos prælia virginum
 Sectis in juvenes unguibus acrium
 Cantamus, vacui, sive quid urimur,
 Non præter solitum leves.

18. *Sectis in juvenes.*] While the Poet, with his usual modesty, disclaims the warlike Muse, yet he pleasantly alludes to the Actions of Heroes in the Virgin-Battles, which he sings. Battles indeed (but not of too much Blood) in which the de-

CARMEN VII. AD MUNATIUM PLANCUM.

LAUDABUNT alii claram Rhodon, aut Mætylenen,
 Aut Ephesum, bimarive Corinthi
 Mœnia, vel Baccho Thebas, vel Apolline Delphos
 Insignes, aut Thessala Tempe.
 Sunt, quibus unum opus est intactæ Palladis arces
 Carmine perpetuo celebrare, &

Undique

Translated by Dr. DUNKIN.

This Ode is properly only a Fragment, and Mr. Dacier suspected with Reason, that it wanted some Lines to render it perfect. After a long and pompous Description of all the finest Cities and Countries of Greece, we could little expect to see the Poet give the Preference to his Seat at Tibur, in a light imperfect Description of three Lines; or that he should leave his Subject at once, when really he was only beginning it. The ancient Grammarians, sensible of this Defect, have very unhappily endeavoured to find a Remedy for it, by joining, to this Fragment, another Ode, *Allus ut obscuro*, &c. merely because Tibur is mentioned in it, and the Measures are the same.

In the first Ode, the Poet prefers a Village of Italy to all the Countries of Greece, and it was probably written in Gratitude to Mæcenas, who had given him a Piece of Land there. In the second he writes to a Friend, who was under Apprehension of some public Disgrace, which he advises him to bear with a true Epicurean Spirit. There are some very ancient Manuscripts, which divide

But whether loving, whether free,
With all our usual Levity,
Untaught to strike the martial String,
Of Feasts, and Virgin Fights we sing;
Of Maids, who when bold Love assails,
Fierce in their Anger—pare their Nails.

perate Fair-one pares her Nails, that she may not scratch
her Lover too severely.

CRUQ.

ODE VII. TO MUNATIUS PLANCUS.

LET other Poets in harmonious Lays,
Immortal Rhodes or Mitylene praise,
Or Ephesus, or Corinth's towery Pride,
Girt by the rolling Main on either Side;
Or Thebes, or Delphos, for their Gods renown'd,
Or Tempe's Plains, with flowery Honours crown'd.

There are, who sing in everlasting Strains
The Towers, where Wisdom's Virgin-Goddeſs reigns,
And

divide them, with this Title to the second, *Exhortatio ad bene
vivendum, ad Plancum*; besides, by uniting them, there will be
some Repetitions, which are not usual to Horace. *Perpetuo
carmine* and *perpetuo, uda pomaria* and *uda tempora*. SAN.

5. *Palladis arces*.] This Reading, instead of *urbem*, is autho-
rised by an excellent Manuscript at Oxford, besides several others
consulted by Lambinus. The Expression is in itself perfectly just;
for although there were many Deities worshipped at Athens, yet
the Citadel was solely under the Protection of Minerva. *Urbem co-
lentes Deos, præsidemque arcis Minervam*. Liv. l. 31. c. 30. SAN.

We may add to this Criticism, that almost all Citadels were
sacred to this Goddeſs, according to Catullus, *Divæ tenens in
summis urbibus arces*. Eustathius makes the same Remark upon
a Line of Homer, which says, that Minerva's Temple was in
the Trojan Citadel.

Undique decerptam fronti præponere olivam.

Plurimus in Junonis honorem

Aptum dicit equis Argos, ditésque Mycenæ.

Me nec tam patiens Lacedæmon,

10

Nec tam Larissæ percussit cāmpus opimæ,

Quàm domus Albunæ resonantis,

Et præceps Anio, & Tiburni lucus, & uda

Nobilibus pomaria rivis.

* * * * *

* * * * *

Albus ut obscuro deterget nubila cœlo

15

Sæpe Notus ; neque parturit imbres

Perpetuò ;

7. *Undique decerptam fronti præponere olivam.*] This Reading is found in all ancient Manuscripts and Impressions, until the Time of Erasmus, who, on his own single Authority, ventured to alter the Text. The Sense of Horace is, that the Poets, who wrote in Praise of Minerva, endeavoured to gain the poetical Crown of Olive, even on a Subject, which every Writer had attempted. *Ex argumento undiquaque exhausto coronam sibi poeticam querere.* Nor is this Expression, *præponere olivam fronti*, either hard or uncommon. Horace himself says in the same Sense, *prætexere frondes* ; and Lucretius, *Insignemque meo capiti petere inde coronam*, &c.

BENT.

Besides, Poets had different Crowns, according to the different Subjects on which they wrote. A Crown of Olive was particularly given to those who wrote in Honour of Pallas, or the Citadel of Athens.

10. *Patiens Lacedæmon.*] The Poet gives this Epithet to Lacedæmon for the Severity of her Laws and Discipline. Thus Petronius pleasantly says, *Et ego quidem tres plagas Spartana nobilitate concoxi* ; and Plautus, *Laconas imi subsellii viros Plagipatidas.*

11. *Percussit.*] The Ancients expressed the Actions and Effects of our Passions by Words, which signified striking, as *percutere*, *ferire*, and modern Languages have many Expressions of the same Kind.

12. *Quàm domus Albunæ.*] The Source of Rivers and Fountains was properly the House of the Divinity, who presided there. Besides, the Towns and Houses, that had the same Name as the Rivers or Fountains on which they were situated, were called by the Ancients, *The Houses of the Rivers*, Thus Horace calls his House

at

And ceaseless toiling court the trite Reward
Of Olive, pluck'd by every vulgar Bard.
For Juno's Fame, th' unnumber'd, tuneful Throng
With rich Mycenæ grace their favourite Song,
And Argos boast, of pregnant Glebe to feed
The warlike Horse, and animate the Breed:
But me, nor patient Lacedæmon charms,
Nor fair Larissa with such Transport warms,
As pure Albunea's far-resounding Source,
And rapid Anio, headlong in his Course,
Or Tibur, fenc'd by Groves from solar Beams,
And fruitful Orchards bath'd by ductile Streams.

* * * * *

The South Wind often, when the Welkin lowers,
Sweeps off the Clouds, nor teems perpetual Showers,

So

at Tibur, *The House of Albunea*, from its Situation near that Fountain. These Remarks may make us understand a Line in Virgil, which has given much Trouble to the Interpreters. The River Tiber says of Rome,

Hic mihi magna domus celsis caput urbibus exit.

I will have an House here, which shall be the Capital of the World.

DAC.

The Lake of Albunea is much visited for the small Islands, that float on its Surface. The same sort of sulphureous Concretions, that form these little Islands, add from Time to Time to the solid Concretions on the Sides; so that but a small Part of the Lake appears at present, and probably in Time it will be wholly hid. A great Way round it, the Earth sounds hollow under your Feet, which shews, that you tread only on the Crust, that covers the Lake. This is probably what Horace alludes to, in calling it *Domus Albunæ resonantis*. Had it been spoken of a running Stream, *resonantis* might have had another Sense, but as it is said of a still Lake, I think it can be accounted for no other Way than this, and this accounts for it very strongly and fully. Mr. SPENCE's Polymetis.

15. *Albus ut obscuro.*] The second Ode, which begins here, is addressed to Munatius Plancus, who from his natural Inconstancy, and having, in an unhandsome Manner, quitted the Party of Antony,

Perpetuò; sic tu sapiens finire memento
 Tristitiam, vitæque labores
 Molli, Plance, mero; seu te fulgentia signis
 Castra tenent: seu densa tenebit
 Tiburis umbra tui. Teucer Salamina patrémque
 Quum fugeret, tamen uda Lyæo
 Tempora populeâ fertur vinxisse coronâ,
 Sic tristes affatus amicos:
 Quò nos cumque feret melior fortuna parente,
 Ibimus, ô socii, comitésque:
 Nil desperandum Teucro duce, & auspice Teucro;
 Certus enim promisit Apollo

Ambiguam

tony, was very justly suspected by Augustus, nor was employed by him in the Battle of Actium. In this Apprehension of Disgrace, the Poet advises him to allay his Anxiety with the Cheerfulness of Wine.

The Philosophy of Epicurus in the Hand of Horace is an universal Remedy. It fortifies the Mind in Disgrace, it dissipates our Cares, and cures Superstition. It is a constant Refuge from the Cold of Winter, and the Heat of Summer; the Pains of Sickness, and the Terrors of Death.

Allus Notus.] *Leuconotus*, the South-South-East Wind. The Greeks called this Wind λευκός, and the Latins *albus*, because it was generally serene, and without Clouds. The Poet says, *sæpe deterget nubila*, and his Reasoning lies thus: As the Wind drives away the Clouds, so should Wine disperse the Cares of Life. He again uses this Thought in his Ode to Valgius upon a like Occasion.

SAN.

19. *Molli mero.*] *Wine, which softens the Sorrows of the Soul.* This Advice was probably not disagreeable to Plancus, who was very expensive in his Pleasures. Celsus Rufus gives this Account of him in a Letter to Cicero, *Plancus tuus magno congiario donatus à Cæsare, nec beatus, nec bene instructus est.* He was a Man of great Abilities, and had enjoyed all the Triumphs, Honours, and Employments in the Republic: Yet his moral Character is infamous and odious. After the Death of Cæsar, he followed the Cause of Liberty and Brutus. He afterwards engaged himself, more than once, both to Octavius and Antony. When he last quitted the Party of Antony, he spoke of him in the Senate with so much Cruelty, that Cæponius, with an honest Indignation,

tion,

So, Plancus, be the happy Wisdom thine,
To end the Cares of Life in mellow'd Wine;
Whether the Camp with Banners bright display'd,
Or Tibur hold thee in its thick-wrought Shade.

When Teucer from his Sire and Country fled,
With Poplar Wreaths the Hero crown'd his Head,
Reeking with Wine, and thus his Friends address'd,
Deep Sorrow brooding in each anxious Breast;
Bold let us follow through the foamy Tides,
Where Fortune, better than a Father, guides;
Avaunt Despair, when Teucer calls to Fame,
The same your Augur, and your Guide the same.

Another

tion,—*Multa mebercule fecit Antonius pridie quam tu illum reli-
queres.* I dare say, that Antony did many villainous, infamous
things the Day before you left Him. SAN.

Seu te fulgentia signis] By these Words it appears, that Plan-
cus was not yet determined, whether he should follow Augustus,
or retire to his Country Seat: and as we do not find his Name
among the Commanders at the Battle of Actium, it is probable
he was left in Italy. SAN.

23. *Tempora populeâ.*] As Horace seems to be the Inventor
of this little Piece of History, he might name the Poplar indif-
ferently for any Tree, since in their Festivals the Ancients
formed their Crowns of the first Branches they found. But
perhaps the Poet names the Poplar particularly, because they,
who sacrificed to Bacchus, and celebrated the Bacchanalia,
were usually crowned with Leaves of that Tree. DAC.

27. *Auspice Teucro.*] Although the Greeks consulted the
Flight of Birds, yet they did not use their *Auspicia* in the Ro-
man Manner. Teucer speaks here according to the Custom of
the Romans, who never undertook any considerable Design
without consulting the Gods. DAC.

Doctor Bentley affirms, that the Latins never say *Auspice illo*,
Auspice Casare, and that the Word *Auspex* is always applied to a
God. He therefore boldly alters the Text, and reads *Auspice
Phæbo*. Mr. Cuninghame, with an equal Spirit of Criticism,
and equally against the Faith of Manuscripts, changes *Auspice*
for *Obfide*, which indeed seems to have been the Reading of the
Scholiast,

Ambiguam tellure novâ Salamina futuram.

O fortes pejorâque passi

Mecum sæpe viri, nunc vino pellite curas :

Cras ingens iterabimus æquor.

Scholiast, who renders it *Sponsore*. Mr. Sanadon follows Mr. Coningham, and gives him abundant Honour for the Correction ; yet in his Preface he acknowledges that Mr. Dacier has well proved against Doctor Bentley (and indeed against his own Notes upon this Ode) that the Latins have applied *Auspex* to a Person, who might be neither God nor Augur, as in this Instance, where Ovid speaks to Germanicus Cæsar,

Auspice te felix totus ut annus eat,

Yet

CARMEN VIII. AD LYDIAM.

LYDIA, dic, per omnes
Te Deos oro, Sybarin
Cur properas amando

Perdere? cur apricum
Oderit campum, patiens
Pulveris atque solis?

Cur

Some People, prejudiced in Favour of the Usages wherein they were educated, will certainly think, says Mr. Sanadon, that I have made here an unpardonable Innovation. I have broken the Distichs, which compose this Ode, and distributed them into Strophes, in which the third Verse is perfectly equal to the first ; *Cur properas amando* containing exactly the same Number and the same Quality of Measures with *Lydia, dic, per omnes*. As to the second Verse, I shall only quote this Example of Terentianus Maurus, *syllabas sex posse dari*, which is nothing different from *te Deos oro Sybarin*. Horace and Terentianus have imitated the Grecian Poets, Eupolis, Aristophanes, and Euphronion, who have left us many Pieces of this Form. Thus the

Another Salamis, in foreign Clime,
With rival Pride shall raise her head sublime;
So Phœbus nods; ye Sons of Valour true,
Full often tried in Deeds of deadlier Hue,
To-day with Wine drive every Care away,
To-morrow tempt again the boundless Sea.

Yet he asserts, that they never apply *Dux* and *Auspex* to the same Person, in the same Action. But this is little better than trifling.

29. *Ambiguam.*] So like, in Grandeur and Glory, to the Salamis, they had left, that it shall be difficult to distinguish them. Thus in another Place, *Solutis crinibus, ambiguoque cultu.* Teucer afterwards built the City of Salamis in Cyprus. SAN.

ODE VIII. TO LYDIA.

BY the Gods, my Lydia, tell,
Ah! why, by loving him too well,
Why you hasten to destroy
Young Sybaris, too amorous Boy?
Why he hates the sunny Plain,
While he can Sun or Dust sustain?

Why

Alteration is authorised by both Greek and Latin Poetry, whereas it is impossible to find an Instance of any Ode like what is printed in the common Editions.

The Design of this Ode is not to reproach Sybaris with Effeminacy, or his Love of Pleasure; but it seems to be written either in Resentment or Jealousy with regard to Lydia, who kept him disguised in a female Dress. DAC.

Vers. 3. *Amando.*] May have a passive Signification. *By being beloved.* As in Virgil; *Uritque videndo fœmina.* Instances of this Kind are frequent in the best Authors, yet the Antithesis is stronger by taking *amando* in an active Sense. *She destroys by loving him.*

Cur neque militaris
Inter æquales equitat,
Gallica nec lupatis

Temperat ora frenis?
Cur timet flavum Tiberim
Tangere? Cur olivum

Sanguine viperino
Cautiùs vitat, neque jam
Livida gestat armis

Brachia, sæpè disco,
Sæpè trans finem jaculo
Nobilis expedito?

Quid latet, ut marinæ
Filium dicunt Thetidos
Sub lacrymosa Trojæ

Funera

7. *Cur neque militaris.*] The Poet here means the Mock-fights on Horseback, which were brought from Troy to Italy by Africanus, and revived by Augustus. *Trojæ ludum edidit frequentissimè majorum minorumque puerorum delectu, pristis, decorique moris existimans claræ stirpis indolem sic notescere.* Suet. de August. DAC.

9. *Gallica temperat ora.*] This Expression is extremely bold, and requires the Word *equorum* to be understood. The Horses of Gaul were much esteemed by the Romans, and their Bits are here called *lupata*, a *lupinis dentibus*, qui inæquales sunt, unde etiam eorum morsus vehementer obest. CRUQ.

11. *Tiberim tangere.*] The Roman Youth threw themselves into the Tiber after their Exercises in the Campus Martius, and thought that such hardy Discipline would strengthen them to bear the Fatigues of War. ANCIENT SCHOLIAST.

12. *Cur olivum.*] When the Tarquins were expelled by Brutus, their Lands between the Tiber and Rome were consecrated to Mars,

Why no more, with martial Pride,
Does he among his Equals ride ;
Or the Gallic Steed command
With bitted Curb and forming Hand ?
More than Viper's baleful Blood
Why does he fear the yellow Flood ?
Why detest the Wrestler's Oil,
While firm to bear the manly Toil ?
Where are now the livid Scars
Of sportive, nor inglorious, Wars,
When for the Quoit, with Vigour thrown
Beyond the Mark, his Fame was known ?
Tell us, why this fond Disguise,
In which, like Thetis' Son he lies,
Ere unhappy Troy had shed
Here funeral Sorrows for the Dead,

Left

Mars, and called by his Name. Here the Roman Citizens assembled for their Election of Magistrates; the Youth performed their Exercises; and young People of both Sexes used to walk in an Evening. Catullus with great Beauty, and Boldness of Expression, says of himself—*Ego Gymnasii sui flos, & decus olei.*

15. *Armis.*] Instruments, proper for the Exercises in the Campus Martius, such as Quoits, Javelins, &c. are by the Poet called *Arma*. Thus Virgil calls Instruments of Husbandry by the same Name. DAC.

Livida gestat brachia.] However singular this Expression may seem, yet it means no more than *gerere* or *habere brachia*. To have his Arms soiled and livid with the Weight of Instruments, used in their Exercises. SAN.

16. *Disco.*] The Discus was a Kind of Quoit very large and heavy, made of Wood or Stone, but more commonly of Iron or Brass. It was almost round, and somewhat thicker in the Middle than at the Edges. It was thrown by the sole Force of the Arm. SAN.

23. In

Funera; ne virilis
Cultus in cædem & Lycias
Proriperet catervas?

23. *In cædem & Lycias.*] *In cædem Lyciarum catervarum.* A
Manner of speaking very usual among the Poets, when they di-
vide

CARMEN IX. AD THALIARCHUM.

VIDES ut altâ stet nive candidum
Soraacte, nec jam sustineant onus
Sylvæ laborantes, gelûque
Flumina constiterint acuto.

Dissolve frigus, ligna super foco
Largè reponens; atque benignius
Deprome quadrimum Sabinâ,
O Thaliarche, merum diotâ.

Per-

Horace in this Ode sets forth all his Epicurean Philosophy, and so constant is he to his Principles, that the different Ages of Man, and the various Seasons of the Year; the Freshness of Spring, and Heat of Summer; the Ripeness of Autumn, and Coldness of Winter, have their several Engagements to Pleasure. This Ode was probably written at a Country-Seat of Thaliarchus, near the Mountain Soraacte in Tuscany, six and twenty Miles from Rome.

DAC.

Verf. 1. *Stet nive candidum.*] *Constet nive*, as if the whole Mountain were an Heap of Snow. When Virgil says, *Stat pulvere cælum*, and *stant lumina flamma*, He would represent to us, A Sky of Dust, and Eyes of Fire.

DAC.

6. Bt-

Lest a manly Dress should fire
His Soul to War and Carnage dire.

vide in Expression, what is united in Idea. Thus in the first
Ode, *Otium & oppidi laudat rura sui.* SAN.

ODE IX. TO THALIARCHUS.

BEHOLD Soraete's airy Height,
See how it stands an Heap of Snow;
Behold the Winter's hoary Weight
Oppress the labouring Woods below;
And, by the Season's icy Hand
Congeal'd, the lazy Rivers stand.

Now melt away the Winter's Cold,
And larger pile the chearful Fire;
Bring down the Vintage four-year-old,
Whose mellow'd Heat can Mirth inspire;
Then to the Guardian Powers divine
Careless the rest of Life resign:

For

6. *Benignius deprome quadrimum.*] Mr. Dacier affirms very confidently, that Horace, in Purity of Style, should have written *largius* after *largè*; and although the Critic might be contradicted by the Usage of the best Authors, yet Mr. Cuningham, probably from this Assertion, has altered the Text, and reads *benignior*. Perhaps *benignius* should agree with *merum*, and signify, *Wine grown mellowed with Age, and kinder to the Drinker.*

Permitte Divis cætera; qui simul
Stravere ventos æquore fervido
Depræliantes, nec cupressi,
Nec veteres agitantur orni:

Quid sit futurum cras, fuge quærere; &
Quem fors dierum cumque dabit, lucro
Appone; nec dulces amores
Sperne puer, neque tu choreas,

Donec virenti canities abest
Morosa. Nunc & campus, & arææ,
Lenésque sub noctem fufurri
Compositâ repetantur horâ:

Nunc & latentis proditor intimo
Gratus puellæ risus ab angulo,
Pignúsque dereptum lacertis,
Aut digito malè pertinaci.

CARMEN

9. *Permitte Divis cætera.*] Some Commentators have found in these Lines an Air of Epicurean Ridicule upon the Doctrine of the Stoics, who asserted a divine Providence even in Events most inconsiderable. They think the Poet has raised his Style with an affected Pomp of Expression, to render his Ridicule more strong. *That when the Gods have commanded the Raging of the Winds to cease, all the wondrous Effects of their Power shall be, that the Woods shall stand unshaken.* On the contrary, there seems to be something just and noble in the Thought, when taken in a moral Sense, and which might naturally raise this Greatness of Expression; *That when the Gods have appeased the Winds, not a Leaf shall fall to the Ground; and even Trees decayed and sapless with Age, shall stand unshaken.* Such is the Care and Power of Providence.

15. *Appone.*] *Ponere* and *Apponere* were Terms used in Arithmetic by the Romans.

19. *Sufurri.*] This Word is formed from an Imitation of the Sound in whispering, as in Greek *ἰσχυρίζεω*, in Italian *Bisbiglio*, in French *Chucheter*, and in English *Whisper*.

21. *Nunc.*]

For when the waring Winds arise,
And o'er the fervid Ocean sweep,
They speak—and lo! the Tempest dies,
On the smooth Bosom of the Deep;
Unshaken stands the aged Grove,
And feels the Providence of Jove.

To-morrow with its Cares despise,
And make the present Hour your own,
Be swift to catch it as it flies,
And score it up as clearly won;
Nor let your Youth disdain to prove
The Joys of Dancing and of Love.

Now let the grateful Evening-Shade,
The public Walks, the public Park,
An Assignment sweetly made
With gentle Whispers in the Dark:
While Age morose thy Vigour spares,
Be these thy Pleasures, these thy Cares.

The Laugh, that from the Corner flies,
The sportive Fair-one shall betray;
Then boldly snatch the joyful Prize;
A Ring or Bracelet tear away,
While She, not too severely coy,
Struggling shall yield the willing Toy.

ODE

21. *Nunc.*] *Nunc* in this Strophe must refer to *donec*; while Thaliarchus was yet in the Vigour of Youth; for these Entertainments were very little proper for the Season of the Year, in which the Ode was written.

SAN.

22. *Gratus*

22. *Gratus puellæ risus.*] There is a beautiful Description of this Kind in Cornelius Gallus, which may be the best Note upon the Passage in our Author.

*Erubuit vultus ipsa puella meos;
Et nunc subridens latebras fugitiva petebat,
Non tamen effugiens tota latere volens:
Sed magis ex aliquâ cupiebat parte videri,
Lætior hoc multò quòd male testis foret.*

CARMEN X. AD MERCURIUM HYMNUS.

MERCURI, facunde nepos Atlantis,
Qui feros cultus hominum recentum
Voce formâsti catus, & decoræ
More palæstræ:
Te canam magni Jovis, & Deorum
Nuntium, curvæque lyræ parentem;
Callidum, quidquid placuit, jocosum
Condere furto.

This Ode was probably written for a Festival of Mercury; yet there is nothing extraordinary in it, excepting an Elegance of Expression; a Flowing and Harmony of Numbers. We have in it all the honourable Titles of Mercury. He is represented as fashioning the first Race of Men, and cultivating their Understandings, by the Study of Sciences most proper to soften their natural Fierceness; while he forms their Bodies by Exercises most capable of giving Strength and Grace. Such is the Power of Eloquence; such the Effect of Wrestling. SAN.

Vers. 3. *Catus.*] Some of the Ancients have interpreted *catus*, by *sapiens*. Varro condemns this Explication, and assures us it is a Sabine Word, which signifies *insinuating*. This seems to be its proper Meaning here, as it is the principal Character of true Eloquence.

Decoræ more palæstræ.] Horace calls the Customs and Exercises of the Palestræ, *decoræ*, because they formed the Body to Ease and Gracefulness. Thus Virgil; *Membra decora juvenatæ*, where he speaks of Mercury as God of the Palæstræ. DAC.

5. *Jovis*

At Sight of Me, deep-blush'd the lovely Maid,
Then side-long laugh'd, and flying sought the Shade;
The Shade she fought, yet luring in her Flight
Wou'd fain be lost—not wholly to my Sight;
But rather wish'd to have some Part reveal'd
Nor meanly joy'd to lie so ill-conceal'd.

D.

ODE X. HYMN TO MERCURY.

I SING the God, whose Arts refin'd
The savage Race of human Kind,
By Eloquence their Passions charm'd,
By Exercise their Bodies form'd:
Hail, winged Messenger of Jove,
And all th' immortal Powers above,
Sweet Parent of the bending Lyre,
Thy Praise shall all its Sounds inspire.
Artful and cunning to conceal
Whate'er in sportive Theft you steal,

When

5. *Jovis, & Deorum nuntium.*] The Quality of Messenger of the Gods, was honourable to Mercury, nor less advantageous to Mankind, as it maintained a Kind of religious Correspondence between Heaven and Earth. SAN.

6. *Curvæque lyre parentem.*] Mercury is instrumental not only to the Instruction, but to the Pleasures of Mankind. He is called the Parent of the Lyre, because having found the Shell of a Tortoise, and fitted Strings to it, he first formed an Idea of that Kind of Music. From hence *Testudo* signified a Lyre, and Lyric Poets were particularly stiled *Viri Mercuriales*, as living under the peculiar Protection of this Deity. SAN.

7. *Jocoso condere furto.*] Mr. Dacier unluckily remarks, that as Mercury was the God of Merchants, he became, from thence, the God of Thieves. True it is, that the Phœnicians, the greatest Merchants of the Heathen World, were always remarkable for a Dexterity in Trade beyond the Simplicity of fair Dealing. But that this Deity might not be fatigued with Business, he was assisted by a Goddess, called Laverna, to whom Prayers were address'd for Success in Thefts and Cheating.

Te, boves olim nisi reddidisses
 Per dolum amotas, puerum minaci
 Voce dum terret, viduus pharetrâ
 Risit Apollo.

Quin & Atridas, duce te, superbos
 Ilio dives Priamus relictâ,
 Theſſalosque ignes, & iniqua Trojæ
 Caſtra fefellit.

Tu pias lætis animas reponis
 Sedibus, virgâque levem coërces
 Aurêâ turbam, ſuperis Deorum
 Gratus, & imis.

CARM

—————*Pulchra Laverna,
 Da mihi fallere, da juſtum ſanctumque videri.*

Beauteous Laverna, my Petition hear,
 Let me with Truth and Sanctity appear;
 O give me to deceive.

8. *Condere furto.*] This Character of Mercury, which ſeems only a Matter of Diverſion, yet is beneficial to Mankind, by teaching them a proper Vigilance in the Care of their Goods.

9. *Te boves.*] Theſe Inſtances of innocent Theft, which the Poet calls *jocoſum furtum*, were performed at different Times; but by uniting them, he has given the Subject an Air of Pleaſantry and Vivacity, which extremely enlivens it.

13. *Quin & Atridas.*] The Poet here preſents to us a Scene of War, which has a very agreeable Effect after the Gaiety of the firſt Strophes. To make the Oppoſition more ſtrong, the Lines are raiſed with a good deal of Pomp.

Od. 1.
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When from the God, who gilds the Pole,
Even yet a Boy his Herds you stole,
With angry Voice the threatening Power
Bad thee the fraudulent Prey restore,
But of his Quiver too beguil'd,
Pleas'd with the Theft Apollo smil'd.

You were the wealthy Priam's Guide
When safe from Agamemnon's Pride,
Through hostile Camps, which round him spread
Their watchful Fires, his Way he sped.
Unspotted Spirits you consign
To blissful Seats and Joys divine,
And powerful with your golden Wand
The light, unbodied Crowd command;
Thus grateful does your Office prove
To Gods below, and Gods above.

14. *Ilio relietâ.*] The Latins use *Ilium* in the neuter, and *Ilios* in the feminine Gender. Horace in another Ode says, *Ilios vexa-*
kind, where the Copyists could not change the Termination of the
ind, withet, without altering the Measure of the Verse, and were
Good therefore obliged not to mistake. This Correction is taken from
S. Cunningham, and it has been received by Mr. Sanadon.
nich *Dives Priamus.*] There is a particular Beauty in this Epithet,
Time it shews Priam going with all his Wealth to ransom the Body
of Hector.
of Hector. DAC.

17. *Tu pias.*] The Ode could not end more happily, than by
Scene showing Mercury in his religious Ministry. This God seems to
y of have been particularly invented for the Happiness of human Kind,
he Line he forms both their Minds and Bodies; he raises them to the
knowledge of the Gods; he invents the innocent Pleasures of
life; he assists them in their distresses, and continues his Be-
14. neficence to them, even after Death, by conducting the Souls
of the Good to the Happiness of Heaven. For this Reason, we
sometimes find his Name in ancient Epitaphs. SAN.

CARMEN XI. AD LEUCONOEN.

TU ne quæsieris (scire nefas) quem mihi, quæ
tibi

Finem Dî dederint, Leuconoë, neu Babylonios
Tentâris numeros. Ut melius, quidquid erit, pat
Seu plures hyemes, seu tribuit Jupiter ultimam,
Quæ nunc oppositis debilitat pumicibus mare
Tyrrhenum; sapias, vina liques, & spatio brevi
Spem longam reseces. Dum loquimur, fugerit in vi
Ætas. Carpe diem, quàm minimum credula postea

CARMEN

This Ode has much good Sense in it to persuade us, that
the Arts of Fortune-telling are a ridiculous, vain Imposture, &
that true Wisdom consists in our Enjoyment of the present Ho
without too much Anxiety for the future.

Verf. 1. *Scire nefas.*] All Sciences of Astrology and Fortu
telling were forbidden, and considered as impious by the He
thens; but the Words mean also that Impossibility of know
the future Events of Life, and the Folly of tormenting oursel
to discover what is impenetrable to all our Inquiries.

2. *Leuconoë.*] In some Manuscripts this Ode is addressed
Leuconoen meretricem, and it is much disputed whether it be a
Name. It signifies, in Greek, *Candour of Spirit*.

Neu Babylonios. The Babylonians were infatuated with ju
cial Astrology, and made use of astronomical Tables to cal
late the fortunate or unfortunate Days of Life. These Tab
the Poet calls *Numeros*.

3. *Ut melius.*] The Construction is remarkable, *ut melius
quanto melius est pati quidquid erit!* How much better is it
bear whatsoever shall happen, than to depend upon the idle P
dictions of Astrologers!

5. *Quæ nunc.*] A Member of the Academy of Belles Lett
has an ingenious Criticism on this Passage. He imagines, th
Leuconoë had a Country-Seat among the Villas on the Coast
Campania, where we know how expensive the wealthy Citize
of Rome were in their Buildings. From hence this Description
Winter will appear with greater Strength and Beauty, when t

ODE XI. TO LEUCONOE.

STRIVE not, Leuconoë, to pry
 Into the secret Will of Fate,
 Nor impious Magic vainly try,
 To know our Lives uncertain Date ;

Whether th' indulgent Power divine
 Hath many Seasons yet in store,
 Or this the latest Winter thine,
 Which breaks its Waves against the Shore.

Thy Life with wiser Arts be crown'd,
 Thy philter'd Wines abundant pour ;
 The lengthen'd Hope with Prudence bound
 Proportion'd to the flying Hour ;

Even while we talk in careless Ease,
 Our envious Minutes wing their Flight ;
 Then swift the fleeting Pleasure seize,
 Nor trust To-morrow's doubtful Light.

Poet tells Leuconoë, that this, perhaps, may be the last Year she shall enjoy in an House, which she hath built for Pleasure and for Vanity. This Criticism is strongly supported by the Word *oppositis*, which seems to mean some artificial Mounds to break the Force and Violence of the Sea. However, the Lines are of no mean Beauty, although this ingenious Conjecture should not appear perfectly just.

6. *Vina liques.*] The Ancients used to philtrate their Wines, to render them more soft and smooth. CRUQ.

8. *Carpere diem.*] The Days of Life are here compared to Flowers, which are as short in their Duration, as they are pleasing to the Sense. The poetical Advice is to pluck them before their Beauty and their Bloom be withered.

CARMEN XII. HYMNUS AD JOVEM

QUEM virum, aut heroa, lyrâ, vel acri
 Tibiâ fumes celebrare Clio?
 Quem Deum? cujus recinet jocosa
 Nomen imago,
 Aut in umbrosis Heliconis oris,
 Aut super Pindo, gelidove in Hæmo;
 Unde vocalem temerè infecutæ
 Orphea sylvæ,
 Arte maternâ rapidos morantem
 Fluminum lapsus, celeresque ventos,
 Blandum & auritas fidibus canoris
 Ducere quercus.

The Images of this Ode are great and noble, the Expression bold and sublime, the Versification chaste and harmonious. The principal Beauty of it consist in the Boldness of the Design and the Art, with which it is supported.

The Poem opens with the Praises of Jupiter, and the Gods who are descended from Him. The Heroes (who are all Romans) are next introduced with the particular Strokes, which distinguish their Characters, and the Praise of Augustus concludes the Ode.

We may here observe two great Excellencies, which are frequently found together; an Exactness of Method, and an animated Variety. There appears, at first View, only a simple Account of Gods and Heroes; but there is such an Abundance of Apostrophes, Interrogations, Suspensions, Metaphors, Comparisons, Descriptions, and Images; indeed all the richest Figures of Eloquence and Poetry; that the cold methodical Account of Persons and Things disappears under the Pomp of Ornament with which it is clothed. Nor does the Poet only openly raise Augustus next to the greatest Characters of Antiquity, but seem to point out the Gods and Heroes as Examples worthy of his Imitation in the Wisdom and Justice of governing; in Fortitude and Firmness of Soul; in Courage and Temperance; in Severity of Manners, and Love of our Country. If we do not consider

ODE XII. HYMN TO JOVE.

WHAT Man, what Hero, on the tuneful Lyre,
 Or sharp-ton'd Flute, will Clio chuse to raise
 Deathleis to Fame? What God? whose hallow'd
 The sportive Image of the Voice [Name
 Shall in the Shades of Helicon repeat,
 On Pindus, or on Hæmus, ever cool,
 From whence the Forests in Confusion rose
 To follow Orpheus and his Song:
 He, by his Mother's Art, with soft Delay
 Could stop the River's rapid Lapse, or check
 The winged Winds; with Strings of Concord sweet
 Powerful the listening Oaks to lead.

Claims

the Ode in this View, it becomes a less affecting Piece of Flattery, and an artless numbering the greatest Gods of Heaven, and the most shining characters among Men. SAN.

Vers 1. *Quem virum.*] The Poet in the Execution hath changed the Order, which he proposed in the Invocation. He begins with the Praises of the Gods, as more striking and affecting, that he may regularly proceed to those of Augustus, which are more interesting, and for which the Ode was principally written. Horace hath imitated the second Olympic of Pindar, which begins thus:

Ἀναξὶ φόρμιγγες ὕμνοι
 τίνα θεῶν, τιν' Ἡρώα,
 τίνα δ' ἄνδρα κελαδῆσομεν;

What God, ye Hymns, that rule the Lyre,
 What Hero, warm'd with heavenly Fire,
 Or on the many-sounding String
 What matchless Mortal shall we sing?

D.

The Order in Horace is more beautiful, as it is more natural.

4. *Imago.*] The Greeks and Latins called Echo, *The Image*; and the Hebrews, *The Daughter of the Voice*. DAC.

7. *Vocalem.*] These Lines are a beautiful Instance, how happily a Description may be introduced, when with a seeming Irregularity

Quid prius dicam solitis Parentis
 Laudibus; qui res hominum, ac Deorum,
 Qui mare, ac terras, variisque mundum
 Temperat horis?

Unde nil majus generatur ipso;
 Nec viget quidquam simile, aut secundum;
 Proximos illi tamen occupavit
 Pallas honores.

Præliis audax neque te filebo
 Liber; & sævis inimica virgo
 Belluis; nec te, metuende certâ
 Phœbe sagittâ.

Dicam & Alciden, puerosque Ledæ,
 Hunc equis, illum superare pugnâ
 Nobilem; quorum simul alba nautis
 Stellâ refulsit,

Defluit faxis agitatus humor;
 Concidunt venti, fugiuntque nubes;
 Et minax (Dî sic voluere) ponto
 Unda recumbit.

Romulum

gularity and poetical Wildness it relieves the Heaviness of a Narration, and awakens the Attention of the Reader. SANG.

17. *Unde nil majus generatur.*] The Poet is not here reasoning in a philosophical Manner, on the Nature of the Godhead, but in the Language of Poetry asserts, that Minerva is justly possessed of the next Honours to her Father. Nor is she compared to Juno, or to her Uncle Neptune (who were certainly her Superiors in the Mythology of the Ancients) but to all the Children of Jupiter, to Bacchus, Apollo, Diana, Hercules, Castor and Pollux, who are the only Gods mentioned in the Ode.

The Poet thinks it raises the Glory of Jupiter, that He had never produced any Being, equal to his own Power, because the Fates had declared, if he indulged his Passion for the Goddess Thetis, he should beget a Son, who should turn him out of Heaven, as He had dethroned his Father Saturn.

Namque

Claims not th' eternal Sire his wonted Praise?
 Awful who reigns o'er Gods and Men supreme,
 Who Sea and Earth—this universal Globe
 With grateful Change of Seasons guides;
 From whom no Being of superior Power,
 Nothing of equal, second Glory, springs,
 Yet first of all his Progeny divine
 Immortal Honours Pallas claims:
 God of the Vine, in Deeds of Valour bold,
 Fair Virgin-Huntress of the savage Race,
 And Phœbus, dreadful with unerring Dart,
 Nor will I not your Praise proclaim.
 Alcides' Labours, and fair Leda's Twins,
 Fam'd for the rapid Race, for Wrestling fam'd,
 Shall grace my Song; soon as whose Star benign
 Through the fierce Tempest shines serene,
 Swift from the Rocks down foams the broken Surge,
 Calm are the Winds, the driving Clouds disperse,
 And all the threatening Waves, so will the Gods,
 Smooth sink upon the peaceful Deep.

Here

*Namque senex Thetidi Proteus, Dea, dixerat, undæ,
 Concipe: mater eris juveni, qui fortibus actis
 Aëta patris vincet, majorque videbitur illo.
 Ergo, ne quidquam mundus Jove majus haberet,
 Quamvis haud tepidos sub pectore senserat ignes,
 Jupiter æquoræ Thetidis connubia vitat.*

OVID. BENT.

For hoary Proteus raptur'd sung—Conceive
 A Son, bright Goddess of the briny Wave;
 In dauntless Deeds thine Offspring shall aspire,
 In dauntless Deeds superior to his Sire:
 Then, lest the World a better Choice approve,
 A greater Monarch than Imperial Jove,
 The God, though glowing with no feeble Flame,
 Avoids the Nuptials of the Sea-born Dame.

D.

Romulum post hos priùs, an quietum
 Pompilî regnum memorem, an superbos
 Tarquinî fasces, dubito, an Catonis
 Nobile lethum.

Regulum, & Scauros, animæque magnæ
 Prodigum, Pœno superante, Paulum,
 Gratus insigni referam Camenâ,
 Fabriciùmque.

Hunc, & incomtis Curium capillis
 Utilem bello tulit, & Camillum
 Sæva paupertas, & auitus apto
 Cum lare fundus.

Crescit occulto velut arbor ævo
 Fama Marcelli. Micat inter omnes
 Julium fidus, velut inter ignes
 Luna minores.

Gent

33. *Romulum post hos.*] We have in the following Lines the most distinguished Characters of the Roman Story. The Poet is doubtful whether he shall give the Preference in Fame to Romulus, who founded the Monarchy of Rome; to Numa, who confirmed it by the Arts of Peace; to Tarquinius Priscus, who having conquered the People of Etruria, introduced the Usage of the Fasces, which added such Lustre and Majesty to the Empire; or to Cato, who died in Defence of Liberty, in Opposition to a single Magistrate. Nor should we be surprised, that Horace mentions the Defenders of Liberty with so much Honour. Virgil hath done the same in the sixth Book of his *Æneid*, and Cræmutius Cordus, reciting his Works to Augustus, called Brutus and Cassius, *The last of the Romans*. It seems to have been an established Maxim of that Emperor, to indulge the People in Freedom of expressing in general their Sentiments concerning Liberty, that they might be less sensible of the Slavery, which was falling upon them.

SAR

If we could venture with Mr. Cuninghame and Sanadon to read *Junii fasces*, instead of *Tarquini fasces*, the Opposition of Characters in this Strophe would appear with greater Strength and Beauty. We should then see the two great Founders of the Roman Monarchy opposed to the two most zealous Assertors of Republican Government: Brutus, who opened the Age of Liberty,

Here stops the Song, doubtful whom next to praise,
Or Romulus, or Numa's peaceful Reign,
The haughty Ensigns of a Tarquin's Throne,
Or Cato, glorious in his Fall.

Grateful in higher Tone the Muse shall sing
The Fate of Regulus, the Scaurian Race,
And Paulus, 'midst the Waste of Cannæ's Field,
How greatly prodigal of Life!

Form'd by the hand of Penury severe,
In Dwellings suited to their small Demaine,
Fabricius, Curius, and Camillus rose;

To Deeds of martial Glory rose
Marcellus, like a youthful Tree, of Growth
Insensible, high shoots his spreading Fame,
And like the Moon, the feebler Fires among,
Conspicuous shines the Julian Star.

Satur-

by the Expulsion of the Kings; and Cato, who by a voluntary Death determined not to survive that Liberty, which he saw was on the Point of expiring under the Usurpation of Cæsar.

41. *Incomitis capillis.*] *With Hair uncombed.* The ancient Romans did not cut their Hair, as appears by their Statues. Tici- nus Menas in the Year 454 introduced the first Barbers from Sicily, who carried with them all the Refinements of their Art, such as perfuming the Hair, and curling it with hot Irons, called *salamistræ*. But these were Arts, which Curius disdained, as proper only to inspire Sentiments of Luxury and Effeminacy. DAC.

42. *Tulit.*] It was a Custom among the Romans to lay their new-born Infants on the Ground, and if the Father took them up, he was engaged to maintain and educate them. From this Custom, and the Phrase used in it, *Tollere puerum*, the Poet hath taken this Expression, as if Poverty had educated Curius and Camillus as her Children. DAC.

Apto cum Lare.] It was a frequent Saying of Curius, that He was a pernicious Citizen, who was not contented with seven Acres of Land. From hence the Poet says, his House was proportioned to the Extent of his Lands, nor larger than his Estate. DAC.

46. *Fama Marcelli.*] Marcellus had been five Times Consul, and at the Battle of Nola convinced the Romans, that if Hannibal were not yet conquered, at least he was not invincible. He

Gentis humanæ pater atque custos,
Orte Saturno, tibi cura magni
Cæsaris fatis data: tu secundo

Cæsare regnes.

Ille seu Parthos Latio imminentes
Egerit iusto domitos triumpho:
Sive subiectos Orientis oræ

Seras & Indos:

Te minor latum reget æquus orbem:
Tu gravi curru quaties Olympum,

was called *the Sword of the Roman People*, but nothing raises his Character so much as that Exclamation of Hannibal; *Pope quid hoc homine facias, qui nec bonam nec malam fortunam ferre potest. Solus nec victor finit nos quiescere, nec quiescit ipse victus.* Liv. lib. 27. c. 14.

If we understand these Words to have been applied to Marcellus (who was Nephew, Son-in-law, and adopted Son to Augustus) we shall find a very beautiful Opposition of Characters. The Praises of Marcellus are indeed finely imagined, but they are thrown into the Shade, and disguised under Figures and Comparisons. They are only Hopes and Promises of his future Glory. On the contrary, those of Augustus appear in their strongest Light, and are already real and perfect. Marcellus is compared to a young Tree, and to a Star in the Night, but Augustus is almost equalled to Jove himself.

Horace says, that the Glory of the first Marcellus, which was almost lost in a Length of Time, now began to take new Life, and to increase in his Descendant. Young Marcellus is compared to a Tree, rising from the illustrious Stock of the Person, who routed Hannibal, and from thence transplanted into the Julian Family. There, by another beautiful Image, he becomes a Star, whose Lustre outshines the Brightness of all the Roman Houses, as the Moon is superior to all the Lights of Heaven. He inherits the Name and Glory of the great Marcellus; He supports the Reputation and Honour of his Ancestor, while at the same Time he shews himself worthy of being the Successor of Augustus. Thus the Poem rises from the Dead to the Living, from Marcellus to Augustus, with an easy and spirited Transition.

In a Prose Translation, the Sense and Connexion will lie thus. The Glory of the ancient Marcellus, far from being darkened by a Length of Time, gains new Lustre in one of his Descendants,

Saturnian Jove, Parent and Guardian God
Of human Race, to Thee the Fates assign
The Care of Cæsar's Reign; to thine alone
Inferior let his Empire rise;
Whether the Parthian's formidable Powers,
Or farthest India's oriental Sons,
With suppliant Pride beneath his Triumph fall,
Wide o'er a willing World shall He
Contented reign, and to the Throne shall bend
Submissive. Thou in thy tremendous Car

Shalt

as a young Tree rises by insensible Degrees to its full Strength and Proportion. His new Light of the Julian Family shines among the noblest Houses of Rome, as does the Moon among the Stars. SAN.

Although the Critic hath written these Notes with a great deal of Art, yet there seems a Refinement in them, not very natural to the Simplicity of Horace; besides, two Images so very different in Kind cannot easily be applied to the same Person. Marcellus was indeed the Delight of the Roman People, and the Favourite of Augustus, yet we might justly expect to find the Character of Julius Cæsar, among the Heroes of the Roman Story; and the *Julium sidus* may naturally mean that Emperor, whether we consider the Expression in a poetical or an historical Light. Thus he rises in true, real Glory, and shines, without a Metaphor, in the Appearance of his own Star, which was seen during seven Nights after his Death, and was believed to have been appointed for his Dwelling, as soon as he was received into the Number of the Gods. Thus the Poem rises more naturally from the Dead to the Living, and with no less Compliment to Augustus.

53. *Parthos Latio imminentes.*] It hath been already observed, that our Poet takes all Opportunities of animating Augustus to revenge the Death of Crassus, and to recover the Glory of the Roman Arms by subduing the Parthians, who were continually making Incursions into the Provinces of the Republic.

55. *Orientis ora.*] It is not easy to say how *oris* hath taken Possession of almost all Editions of our Author. It does not appear in the Manuscripts; it multiplies the Letters, of which the Repetition is already too frequent, and causes a disagreeable Hissing.

56. *Te minor.*] The Poem ends, as it began, with the Praises of Jupiter. The Conclusion is finely imagined, and all the Decencies of Character are preserved in it. The Poet, in the Epicurean Philosophy, makes the Gods themselves depend upon the Destinies; by which the Ancients understood a Kind of mechanical

cal

Tu parum castis inimica mittes
Fulmina lucis.

cal Necessity, producing successively all the Changes of the Universe. These Destinies had commissioned Jupiter to be the tutelary God of Augustus, but when that Prince shall have sub-

CARMEN XIII. AD LYDIAM.

QUUM tu, Lydia, Telephi
Cervicem roseam, & cerea Telephi
Laudas brachia, væ, meum
Fervens difficili bile tumet jecur.
Tunc nec mens mihi, nec color
Certâ sede manet; humor & in genas
Furtim labitur, arguens
Quàm lentis penitus macerer ignibus.
Uror, seu tibi candidos
Turpârunt humeros immodicæ mero
Rixæ; five puer furens
Impressit memorem dente labris notam.
Non, si me satîs audias,
Speres perpetuum, dulcia barbarè
Lædentem oscula, quæ Venus
Quintâ parte sui nectaris imbuît.
Felices ter, & ampliùs,
Quos irrupta tenet copula; nec malis
Divulsus quærimoniis,
Supremâ citiùs solvet amor die.

CARMEN

It is probable by this Ode that Horace had quarrelled with Lydia for commending his Rival Telephus, nor do we find that he was very successful in his Desire of being reconciled until he had equally provoked her Jealousy by his Passion for Chloe. Ode ix. B. 3.

2. *Cervicem roseam.*] We find this Epithet in Virgil, *Et aver-*
tens rosâ cervice refulsit.] The Latins used the Words *purpureus*
and

Shalt shake Olympus' Head, and at our Groves
Polluted, hurl thy dreadful Bolts.

dued all the Nations of the Earth, yet He shall still acknowledge the Superiority of Jupiter, and contented with the Government of the World shall leave to Jove the Power of Thunder.

SAN.

ODE XIII. TO LYDIA.

AH! when on Telephus his Charms,
When on his rosy Neck, and waxen Arms,
Lydia with ceaseless Rapture dwells,
With jealous Spleen my glowing Bosom swells,
My Reason in Confusion flies,
And on my Cheek th' uncertain Colour dies,
While the down-stealing Tear betrays
The lingering Flame, that on my Vitals preys.
I burn, when in Excess of Wine,
Brutal, he foils those snowy Arms of thine,
Or on thy Lips the fierce-fond Boy
Impresses with his Teeth the furious Joy.
If yet my Voice can reach your Ear,
Hope not to find him constant and sincere,
Cruel who hurts the fragrant Kifs,
Which Venus bathes with Quintessence of Blifs.
Thrice happy They, whom Love unites
In equal Rapture, and sincere Delights,
Unbroken by Complaints or Strife,
Even to the latest Hours of Life.

and *roseus* to express any Kind of Lustre in a beautiful Object, without particular Regard to the Colour. Horace calls the Swans of Venus *purpureos olores*, and Albinovanus *Purpureâ sub nive ter-va latet. Brachia purpureâ candidiora nive.*

CARMEN XIV. AD REMPUBLICAM.

O NAVIS! referent in mare te novi
 Fluctus? O! quid agis? fortiter occupa
 Portum. Nónne vides, ut
 Nudum remigio latus,
 Et malus celeri saucius Africo,
 Antennæque gemunt; ac sine funibus
 Vix durare carinæ
 Possint imperiosius
 Æquor? Non tibi sunt integra lintea;
 Non Dî, quos iterum pressa voces malo.
 Quamvis Pontica pinus,
 Sylvæ filia nobilis,

Jacta

In the Year 725 Augustus consulted his Favourites Mæcenas and Agrippa, whether he should resign the sovereign Authority. We have in Dion a Speech of Mæcenas upon that Occasion, in which the Allegory of a Ship and the Republic is so strongly maintained, and hath something so extremely like this Ode, that probably the Poet took his Design from thence as a Compliment to his illustrious Patron.

In the Year 727 Augustus began his seventh Consulship, with a Request to the Senate, that they would discharge him from an Office, which his Infirmities could no longer support. This Discourse was formed with a great deal of Artifice, and that Artifice made it succeed. The Senators granted every thing he wished for, by denying every thing he had proposed; so that Augustus saw himself agreeably forced to hold that Power, which he was so much afraid of losing, and thus more strongly enslaved the Republic by a specious Offer of Liberty. In the Interval of these two Events (the Consultation of Octavius with his Favourites, and his Declaration to the Senate) Horace wrote this Ode, in which he endeavours to persuade the Romans not to suffer that Prince to abandon the Government of the Empire. However, several Senators (either deceived by the seeming Inclination of Octavius, or willing to believe Him) being very earnest to establish the Republican Government, He was obliged to chuse such Persons as he knew would support his Designs, before he made this pretended Resig-

nation.

ODE XIV. TO THE REPUBLIC.

UNHAPPY Vessel! shall the Waves again
 Tumultuous bear thee to the faithless Main?
 What would thy Madness, thus with Storms to sport?
 Cast firm your Anchor in the friendly Port.
 Behold thy naked Decks; the wounded Mast,
 And Sail-yards groan beneath the Southern Blast,
 Nor without Ropes thy Keel can longer brave
 The rushing Fury of th' imperious Wave:
 Torn are thy Sails, thy Guardian Gods are lost,
 Whom you might call in future Tempests tost.
 What though majestic in your Pride you stood
 A noble Daughter of the Pontic Wood,

You

nation. Yet the Historian remarks, that although the Suffrages were unanimous, there was a great Diversity of Sentiments. SAN.

Verf. 1. *Novi fluctus.*] The continual and dangerous Agitation of the Waves is finely compared to the violent Movements of a Civil War, which was at that Time but a Year and half ended. SAN.

2. *Quid agis?*] Several of the Senators would gladly have the Republican Government restored, while others thought the Good of the State required a single Master. The Choice was difficult and delicate. SAN.

Fortiter occupa portum.] This Port was the Tranquillity, which was rising under the Government of Octavius. CRUQ.

8. *Imperiosus æquor?*] The Beauty of this Epithet particularly consists in its being a very natural Image of the Ambition of the Great, who would certainly have overturned the Republic, if not restrained by the Authority of Octavius. SAN.

10. *Non Dî.*] In the plain Sense of the Words, these Deities were the Gods, whose Statues were placed on the Stern of the Ship, which, being broken by the Tempests, had lost its Tutelary Divinities. But in the figurative Sense of the Words, we may understand Octavius himself, or the Guardian Gods of Rome, who had supported him in all his Enterprizes, and who would be offended if he were suffered to quit the Government. SAN.

11. *Pontica pinus.*] The Timber of the Pontic Wood was extremely

Jaſtes & genus, and nomen inutile;
 Nil piſtis timidus navita puppibus
 Fidit. Tu, niſi ventis

Debes ludibrium, cave.

Nuper ſolicitum quæ mihi tædium,
 Nunc deſiderium, curâque non levis,
 Interfuſa nitentes
 Vites æquora Cycladas.

CARMINUM

tremely hard and durable; yet the Poet ſays, that the Veſſel
 been ſo ſhaken by the late Tempeſt, that ſhe ought not to be
 confident of her Strength, although ſhe once grew in the Force
 of Pontus. Thus he inſinuates to the Romans, that although
 the Republic ſeemed firm and unſhaken to thoſe, who inclined
 to a popular Government, yet this pretended Strength could not
 preſerve her from the Miſfortune, which threatened her, when
 Octavius abandoned her to their Guidance.

14. *Piſtis puppibus.*] Beſides the Statues of the Gods,
 Sterns of their Ships were adorned with Paintings, and other
 Ornaments, which the Greeks called in general *Acroſtolia*, and
 the Latins *Apluſtria*.

Theſe Words ſeem to have ſomewhat the Air of a moral Sen-
 timent; That the Paintings, with which a Ship is adorned, afford
 very little Security againſt a Storm, or very little Encouragement to a
 frightened Mariner. Horace hath already told the Romans, that
 they ought not to be too confident of their Strength, and he now
 adds, that they ſhould have but little Dependence upon the Opi-
 nion of the Republic. Luxury and Extravagance are in a State
 what Paintings and Statues are in a Ship. Theſe vain Orna-
 ments are as little Security to a State, when threatened with
 War, as to a Veſſel, when menaced with Tempeſts, or to a
 Mariner, who ſails in her.

Timidus navita.] Dion tells us, that ſome of the Senators
 thought themſelves happy under the Government of Octavius,
 and were afraid of a Republican Government, as ſubject to popu-
 lar Diſorders and Tumults.

17. *Nuper ſolicitum.*] The Poet expreſſes by *ſolicitum tædium*
 that Sorrow and Anxiety which he felt, when he was engaged
 in the Party of Brutus. This Anxiety aroſe not only from the
 Uncertain

You now may vainly boast an empty Name,
 Or Birth conspicuous in the Rolls of Fame.
 The Mariner, when Storms around him rise,
 No longer on a painted Stern relies.
 Ah! yet take heed, lest these new Tempests sweep
 In sportive Rage thy Glories to the Deep.
 Thou late my deep Anxiety and Fear,
 And now my fond Desire and tender Care,
 Ah! yet take heed, avoid those fatal Seas,
 That roll among the shining Cyclades.

Uncertainty of the Event, but from the Fatigues of the War, the Misunderstanding of the Commanders, the Weakness of the Troops, and Inexperience of the Officers. But as soon as he had enjoyed the Security and Happiness of the Government of Augustus, he regrets, with the utmost Tenderness and Affection, those Blessings which the Republic was in Danger of losing by another Civil War. This he expresses by the Words, *Desiderium curaque non levis*. TORR.

19. *Interfusa nitentes*.] The Poet still pursues the Allegory, and under the Idea of a tempestuous Sea represents the Dangers, which the Republic might justly fear, if Octavius were suffered to resign the Government. *Nitentes* means *quamvis nitentes*, and figures to us the flattering Hopes, which the Senate conceived, if they could get the Government into their Hands. The Cyclades are a Number of Islands in the Ægean Sea, bounded with white Rocks, that make an agreeable Appearance at a Distance. Horace in another Place calls them *fulgentes Cycladas*. TORR. SAN.

It was necessary to enlarge these Notes, because many learned Commentators understand this Ode in a plain, historical Manner. But if an Authority of Names ought to have any Weight, the Judgement of Quintilian is equal to the greatest. *Allegoria, quam inversionem interpretamur, aliud verbis, aliud sensu ostendit; ac etiam interim contrarium. Prius, ut O navis! referent in mare te novi fluctus? O! quid agis? Fortiter occupa portum. Totusque etiam ille Horatii locus, quo navim pro republica, fluctus & tempestates pro bellis civilibus, portum pro pace & concordia dicit. Quin.*
 l. 8. c. 6.

CARMEN XV. NEREI VATICINIUM.

PASTOR quum traheret per freta navibus
 Idæis Helenen perfidus hospitam;
 Ingrato celeres obruit otio
 Ventos, ut caneret fera
 Nereus fata. Malâ ducis avi domum,
 Quam multo repetet Græcia milite

Conjurata

In the Year 722 Antony set sail with a numerous Fleet from Ægypt to Peloponnesus, intending to pass over into Italy with Cleopatra, and make his Country the Scene of a second Civil War. Enflamed with a violent Passion for that Princess, aspiring to nothing less than making her Mistress of the Universe, and supported by the Forces of the East, he declared War against Octavius. Horace therefore in a noble, and poetical Allegory, represents to Antony the fatal Effects of such a Conduct, by proposing to him the Example of Paris, and the ruinous Consequences which attended his Passion for Helen.

We are assured by Torrentius, that the best and most ancient Manuscript he had seen, gave this Title to the Ode, *Ad Alexandrum Paridem, sub cujus persona exponit imminetia bella*, from whence it appears, that the allegorical Manner of explaining it is at least of ancient Date. Nor indeed could there be a more exact Resemblance of Characters, than between Antony and Paris; Cleopatra and Helen. Antony and Paris were both famous for Luxury and Effeminacy, and by a fatal Passion for two foreign Queens, brought a bloody and destructive War upon their Country, which ended not but with their own Ruin.

Dion tells us, that in the Year 722, there was an open Rupture between Octavius and Antony who had repudiated Octavia: that Octavius reproached him with his Amour with Cleopatra, and his giving to her and to her Family, the richest Countries in the East: that many illustrious Romans had deserted the Party of Antony, because they were persuaded, he intended to give the City of Rome to Cleopatra, and remove the Seat of the Empire to Ægypt. The Historian farther says, that although Octavius were determined to declare War against Cleopatra, yet he was unwilling to mention Antony by Name, that he might not exasperate those who were engaged in his Party, or that he might make him the

Aggressor,

ODE XV. THE PROPHECY OF NEREUS.

WHEN the perfidious Shepherd bore
 The Spartan Dame to Asia's Shore,
 Nereus the rapid Winds oppress'd,
 And calm'd them to unwilling Rest,
 That he might sing the dreadful Fate,
 Which should their guilty Loves await.

Fatal

Aggressor, by thus obliging him to take Arms against his Country in Defence of an Ægyptian Woman. SAN.

Verf. 1. *Paffor.*] The Exactness of the Comparison appears even in the first Word. Paris was by the Greeks and Latins called *the Shepherd*, because he was educated among Shepherds on Mount Ida. Antony was one of the *Luperci*, the Priests of Pan, the God of Shepherds. SAN.

Traberet.] Paris did not go directly from Lacedæmon to Troy, but in an Apprehension of being pursued sailed to Cyprus, Phœnicia and Ægypt. Thus Antony in his Passage from Alexandria to Peloponnesus carried another Helen through the same Seas. This Criticism gives us all the Force of the Word *traberet*, which signifies *lentâ navigatione circumduceret*. TORR.

2. *Perfidus.*] This Epithet agrees equally with the natural and allegorical Sense. Paris had perfidiously stolen a foreign Princess from the Court of her Husband, who had received him with all the Regards of Hospitality. Antony with equal Perfidy broke his Faith to Octavia by his Engagements to a foreign Queen. SAN.

3. *Ingrato.*] It is customary among the Poets, that all Nature keeps Silence, when the Voice of a God is heard. Here the Winds are silent in Respect to Nereus, although that God had no particular Power over them. As this Calm was contrary to the Designs and Inclination of the Ravisher, Mr. Sanadon thinks *ingrato* ought to be applied to Paris, not to the Winds. The two Words *obruit otio* gives us an Image of the late Agitation of the Waves, and the Calm, that succeeded; the first shews the Power of Nereus, the second the Obedience of the Winds. HEINSIUS. SAN.

5. *Malâ avi.*] There is a remarkable Beauty in the Transition, by which the Poet passes at once from the Narration to the Speech of

Conjurata tuas rumpere nuptias

Et regnum Priami vetus.

Eheu, quantus equis, quantus adest viris

Sudor! Quanta moves funera Dardanæ

Genti! Jam galeam Pallas, & ægida,

Currusque, & rabiem parat.

Nequicquam, Veneris præsidio ferox,

Pectus cæsariem, gratæque fœminis

Imbelli citharâ carmina divides:

Nequicquam, thalamo graves

Hæstas, & calami spicula Cnossii

Vitabis, strepitumque, & celerem sequi

Ajacem; tamen, heu serus, adulteros

Crines pulvere collines.

of Nereus. It would have been languid and feeble to have it introduced with———*Thus he spoke.*

Ducis domum.] Antony intended to carry Cleopatra to Rome, as Paris carried Helen to Troy.

7. *Conjurata.*] The Grecian Princes assembled at Aulis, where they formed the Design of the Siege of Troy, to revenge the Rape of Helen. The Words *nuptiæ* and *nubere* are sometimes equivocally understood, and are here used (at least by a God) in a very improper Sense for the criminal Loves of Paris and Helen. An ancient Author, quoted by Cicero, pleasantly calls them *nuptias innuptas*.

8. *Regnum Priami.*] The Empire of the Trojan, and the Nuptials of Paris, represent the Marriage of Antony in Ægypt, while Rome, like Greece, is rising to revenge the Dishonour.

11. *Jam galeam Pallas.*] In the Spirit of Poetry, the future Ruin of Troy is here described, as if it were already present. The Goddess of Wisdom and War is very happily introduced. Octavia had given sufficient Proof of her Wisdom in the Negotiations of the Triumvirate, and she now appears in all the Terrors of War, while the whole Western World is arming in her Quarrel.

13. *Veneris præsidio.*] Cleopatra is here represented under the Character of Venus. The Court of that Princess was the very Dwelling of Luxury and Pleasure, where Antony plunged himself into the most infamous Excesses. From hence the Poet raises a just and natural Allusion without doing Violence to History. Pallas

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Fatal to Priam's ancient Sway
 You bear th' ill-omen'd Fair away,
 For soon shall Greece in Arms arise,
 Deep-sworn to break thy nuptial Ties.
 What Toils do Men and Horse sustain!
 What Carnage loads the Dardan Plain!
 Pallas prepares the bounding Car,
 The Shield and Helm and Rage of War.

Though proud of Venus' guardian Care,
 In vain you comb your flowing Hair;
 In vain you sweep th' unwarlike String,
 And tender Aires to Females sing;
 For though the Dart may harmless prove
 (The Dart that frights the Bed of Love)
 Though you escape the Noise of Fight,
 Nor Ajax can o'ertake thy Flight,
 Yet shalt Thou, infamous of Lust,
 Soil those adulterous Hairs in Dust.

Look

was the Guardian of Menelaus, as Venus was the Protectress of Paris. *Æqua Venus Teucris, Pallas iniqua fuit.* Thus Octavia supported Cæsar, as Cleopatra appeared in Defence of Antony. SAN.

15. *Imbelli citbarâ.*] There is here a strong Resemblance of Characters. Plutarch tells us, that Antony lived at Samos in the last Excesses of Luxury, amidst the Delights of Songs and Music, while the World around him was terrified with Apprehensions of a Civil War. *Quum universus orbis gemitibus lamentisque creparet, una per multos dies insula tibiis & cantu personabat, ubi referta erant theatra certantibus choris. Hinc navigavit Athenas, ubi de integro effudit se in ludos & spectacula.*

Carmina divides,] This Manner of speaking hath given great Pain to the Interpreters, and Mr. Dacier confesses he is not satisfied with any of their Conjectures. Whether it means any particular Divisions in Music, or that a fine Voice and an Instrument skilfully touched, can equally charm a whole Company as well as the Performers, is yet uncertain among the Commentators.

17. *Calami spicula Cnossii.*] It is probable, from this Expression, that the Cretans, who were excellent Archers, instead of Arrows made

Non Laërtiaden, exitium tuæ
 Gentis, non Pylum Nestora respicis?
 Urgent impavidi te Salaminus
 Teucer, te Sthenelus sciens
 Pugnæ; sive opus est imperitare equis,
 Non auriga piger. Merionen quoque
 Nosces. Ecce furit te reperire atrox
 Tydides melior patre;
 Quem tu, cervus uti vallis in alterâ
 Visum parte lupum graminis immemor,
 Sublimi fugies mollis anhelitu,
 Non hoc pollicitus tuæ.
 Iracunda diem proferet Ilio
 Matronisque Phrygum classis Achilleï,

made use of a kind of hard, slender, pointed Reeds, which grow in the Sands of their Island. Thus Ovid; *Nec Gortiniaco mus levis exit ab arcu.*

28. *Tydides melior patre.*] The Grecian Princes, who are named in these Lines, represent Octavius and the Commanders of his Army. Perhaps Tydeus and Diomed were designed for Julius Cæsar and Octavius, who was his adopted Son. The Comparison indeed doth not want Flattery, but it is the Flattery of a Poet to the Master of the World.

31. *Sublimi anhelitu.*] They, who are panting for Breath, are apt to raise their Heads, that they may breathe more freely. See

32. *Non hoc pollicitus tuæ.*] Ovid has preserved these Promises in his Epistle of Paris to Helen:

*Finge tamen, si vis, ingens consurgere bellum,
 Et mihi sunt vires, & mea tela nocent.
 Nec plus Atrides animi Menelaus habebit,
 Quàm Paris, aut armis antefendus erit.*

But grant the Trumpet should to Battle sound,
 I too have Courage, and my Weapons wound.
 A greater Soul not Menelaus warms,
 Nor shines he more amid the Rage of Arms.

33. *Iracunda classis.*] Asinus Pollio was not only a Man of Letters, but possessed, in an eminent Degree, the Arts of Policy and War.

Look back and see, with furious Pace,
That Ruin of the Trojan Race,
Ulysses drives, and sage in Years
Fam'd Nestor, hoary Chief, appears.
Intrepid Teucer sweeps the Field,
And Sthenelus, in Battle skill'd;
Or skill'd to guide with steady Rein,
And pour his Chariot o'er the Plain.
Undaunted Merion shalt Thou feel,
While Diomed with furious Steel,
In Arms superior to his Sire,
Burns after Thee with martial Fire.

As when a Stag at Distance spies
A prowling Wolf, aghast he flies
Of Pasture heedless, so shall you,
High-panting, fly when they pursue.
Not such the Promises you made,
Which Helen's easy Heart betray'd.
Achilles' Fleet with short Delay
Vengeful protracts the fatal Day,

But

War. When the Dictator was killed, he commanded the Legions in Gaul, and after the Battle of Pharsalia carried on the War against Sextus Pompeius. Antony took Pains to gain to his Party a Person of such Importance, who afterwards became one of his firmest Supports. He entrusted him entirely with his Interests at the Conference of Brundisium in the Year 714, in which he displayed all his Talents for Negotiation. In the following Year he had the Honours of a Triumph for his Dalmatian Expedition, and afterwards continued in Italy, affecting a Kind of Neutrality between the contending Parties. As this Conduct gave Octavius great Uneasiness, he made him several advantageous Offers, and desired he would accompany him to Actium. Pollio fiercely returned this Answer; I have rendered some considerable Services to Antony, and my Obligations to Him are well known. Let me not be engaged in your Quarrel: the Victory shall determine, who must be my future Master. *Mea in Antonium majora merita sunt, illius in me beneficia nota a;*

Post certas hyemes uret Achæius
 Ignis Pergameas domos.

notiora; itaque discrimini vestro me subtraham, & ero præda victoris. VELL. PATERCULUS. This Answer was very little satisfactory to Octavius, who was apprehensive, that Pollio designed, when the two Fleets were at Sea, to put himself at the Head of Antony's Party in Italy, and to raise a Division in his Favour. This indeed never happened, but Appearances were very strong.

CARMEN XVI. AD TYNDARIDEM.

O MATRE pulcrâ filia pulcrior,
 Quem criminosis cumque voles modum
 Pones iambis; sive flammâ,
 Sive mari libet Adriano.
 Non Liber æquè, non adytis quatit
 Mentem sacerdotum incola Pythius,
 Non Dindymene, non acuta
 Si geminant Corybantes æra,
 Tristes ut Iræ; quas neque Noricus
 Deterret ensis, nec mare naufragum,
 Nec sævus ignis, nec tremendo
 Jupiter ipse ruens tumultu.

Fertur

This Ode in some ancient Manuscripts has this Inscription *Palinodia Gratidæ ad Tyndaridem amicam.* Horace had written when he was young, some severe Verses on Gratidia, but being now in love with her Daughter, he gives them to her Resentment with a Submission, which has perhaps more Poetry, than Sincerity. It is formed in very loose, superficial Terms, with a Common place upon the Effects of Anger, which seems to be raised with an affected Pomp of Style. But whether his Repentance was false or real, we find in the next Ode, that it was not unsuccessful.

DAC. SAN.

Verf. 2. *Criminosis.*] *Crimen* in the best Authors frequently signifies *Reproach* and *Slander*.

DAC.

5. No

But when ten rolling Years expire,
Thy Troy shall blaze in Grecian Fire.

strong enough to form the Allegory, in which, under the Character of Achilles, Pollio for some Time delayed the Fate of Antony, by the Apprehensions, which he raised in Augustus. SAN. 36. *Ignis Pergameas domos.*] This Reading is found in some very ancient Manuscripts; the Measure of the Verse requires it; Mr. Cuningham and Sanadon have published it in their Editions.

ODE XVI. TO TYNDARIS.

Daughter, whose Loveliness the Bosom warms
More than thy lovely Mother's riper Charms,
Give to my bold Lampoons what Fate you please,
To wasting Flames condemn'd, or angry Seas.

But yet remember, nor the God of Wine,
Nor Pythian Phœbus from his inmost Shrine,
Nor Dindymene, nor her Priests possess,
Can with their founding Cymbals shake the Breast,
Like furious Anger in its gloomy Vein,
Which neither temper'd Sword, nor raging Main,
Nor Fire wide-wasting, nor tremendous Jove
Pushing in baleful Thunders from above,

Can

5. *Non Liber.*] There is a very sensible Confusion in the usual Reading of these Lines, by dividing Cybele from the Corybantes, and twice mentioning her Priests. The Transposition of the Word Dindymene corrects the Disorders in the Language and Sense of the Poet, which probably arose from a Mistake of the first Transcribers.

SAN.

8. *Si geminant.*] Nor Bacchus, nor Apollo, nor Cybele, nor her Priests, although they doubly beat their founding Cymbals, can shake the Soul, as does the power of Anger. If we read *Sic geminant*, with the common Editions, the Construction must sadly break the Sense. *Corybantes non sic geminant acuta æra, ut tristes*

Fertur Prometheus addere principi
 Limo coactus particulam undique
 Defectam, & infani leonis
 Vim stomacho appofuisse nostro.
 Iræ Thyesten exitio gravi
 Stravere; & altis urbibus ultimæ
 Stetere causæ, cur perirent
 Funditus, imprimerétque muris
 Hostile aratrum exercitus insolens.
 Compesce mentem: me quoque pectoris
 Tentavit in dulci juventâ
 Fervor, & in celeres iambos
 Misit furem: nunc ego mitibus
 Mutare quæro tristia, dum mihi
 Fias recantatis amica
 Opprobriis, animúmque reddas.

iræ geminant acuta æra. The Expression *geminare æra*, is the same with *æra repercutere*, or as Lucretius expresses it, *æra cubus pulsare*, and Statius *gemina æra sonant*. The Glory of the Correction, in Mr. Sanadon's Language, is due to Rodellius. [20. *Imprimerétque muris.*] It was a Custom among the Romans to drive a Plow over the Walls of a City, which they destroyed.

CARMEN XVII. AD TYNDARIDEM

VELOX amœnum sæpe Lucretilem
 Mutat Lycæo Faunus, & igneam
 Defendit æstatem capellis
 Usque meis, pluviosque ventos.

Impu

The Beauties of Language in this Ode are of no mean Character. *Ignem defendit æstatem capellis, pluviosque ventos.* *Olentis æstatem mariti.* *Martiales lupos.* *Usticæ cubantis.* *Ruris honorum.* *Labores in uno.* *Male dispari.* *Vitreæque Circen.* Some

Can tame to Fear. Thus sings the Poet's Lay —
Prometheus to inform his nobler Clay
Their various Passions chose from every Beast,
And with the Lion's Rage inspir'd the human Breast.

From Anger all the tragic Horrors rose,
That crush'd Thyestes with a Weight of Woes;
From hence proud Cities date their utter Falls,
When, insolent in Ruin, o'er their Walls

The wrathful Soldier drags the hostile Plow,
That haughty Mark of total Overthrow.

Me too in Youth the Heat of Anger fir'd,
And with the rapid Rage of Rhime inspir'd;

But now repentant, shall the Muse again
To softer numbers tune her melting Strain,
So Thou recal thy Threats, thy Wrath controul,
Resume thy Love, and give me back my Soul.

signify that the Ground, upon which it stood, should be for ever
employed in Agriculture. TORR.

24. *Celeres iambos.*] The Poet calls this Kind of Verse *swift*,
or *rapid*, because the first Syllable of each Foot was short, by
which the Cadence was quicker. From this Rapidity it seemed
most natural to express the violent Spirit of Satire. SAN.

ODE XVII. TO TYNDARIS.

PAN from Arcadia's Hills descends
To visit oft my Sabine Seat,
And here my tender Goats defends
From rainy Winds, and Summer's fiery Heat;
For

these Expressions are too bold for our Language. The rest the
Translator hath endeavoured to preserve.

Horace having by the last Ode made his Peace with Tyndaris,
now invites her to his Country-Seat, and offers her a Retirement

Impune tutum per nemus arbutos
Quærunt latentes, & thyma devixæ

Olentis uxores mariti;

Nec virides metuunt colubras,
Nec Martiales hœduleæ lupos;

Utrumque dulcî, Tyndari, fistulâ
Valles & Uflicæ cubantis

Levia personuere faxes.

Dî me tuentur: Dîs pietas mea,
Et musa cordi est. Hic tibi Copia

Manabit ad plenum benigno

Ruris honorum opulenta cornu.

Hic in reductâ valle, Caniculæ

Vitabis æstus, & fide Teïa

Dices laborantes in uno

Penelopen, vitreâque Circen.

Hic innocentis pocula Lesbii

Duces sub umbrâ; nec Semeleïus

Cum Marte confundet Thyoneus

Prælia; nec metues protervum

Suspecta

and Security from the Brutality of Cyrus, who had treated her with an unmanly Rudeness and Cruelty.

CRUQ.

7. *Olentis uxores mariti.*] This is one of the Beauties peculiar to the Greek and Latin Tongues, which can never be preserved in a Translation. *The Wives of the fetid Husband* were an Expression, perhaps, hardly decent in English Poetry. Such is the Genius of Languages.

9. *Martiales lupos.*] Wolves were consecrated to Mars, and under his Protection, because they lived upon Spoil and Rapine.

TORR.

18. *Fide Teïa.*] As Tyndaris is distinguished by her Love of Music and Poetry, this Ode must have been extremely suited to her Taste. There is not only a natural Elegance in it; the Images and Expressions are not only lively and beautiful, but the Poet seems to point out the Story of Ulysses, as a Subject proper to inspire her with the tenderest Sentiments. He seems to direct her in the Manner of composing a Song, by an Opposition of Penelope's Chastity to the Frailty of Circe. Such is the Meaning of the Word *vitreâ*, by which the glassy Frailty of the Mistress (if

(if

For when the Vales, wide-spreading round,
The sloping Hills, and polish'd Rocks
With his harmonious Pipe resound,
In fearless Safety graze my wandering Flocks;

In Safety, through the woody Brake,
The latent Shrubs and Thyme explore,
Nor longer dread the speckled Snake,
And tremble at the martial Wolf no more.

Their Poet to the Gods is dear,
They love his Piety and Muse,
And all our rural Honours here
Their flow'ry Wealth around Thee shall diffuse.

Here shall You tune Anacreon's Lyre,
Beneath a shady Mountain's Brow,
To sing frail Circe's guilty Fire,
And chaste Penelope's unbroken Vow.

Far from the burning Dog-Star's Rage
Here shall You quaff our harmless Wine;
Nor here shall Mars intemperate wage
Rude War with Him, who rules the jovial Vine.
Nor

(if we may use the Expression) is compared to the adamantine
Constancy of the Wife. In another Place Horace writes, *Vitrea*
forma, and Pub. Syrus, *Vitrea fortuna*. RODEL. SAN.

Mr. Barnes, in his Edition of Anacreon, fancies that Tyn-
daris was famous for singing an Ode of that Poet upon this Sub-
ject, of which he laments the Loss.

Ulysses is thus described by Ovid:

Non formosus erat, sed erat facundus Ulysses,

Et tamen æquoreas to sit amore Deas.

For Eloquence, not Beauty, was he fam'd,

And yet with Love the Sea-born Nymphs inflam'd.

21. *Innocentis Lesbii.*] In Athenæus this Wine is called οἶνον
vinulum, the little Wine, to which Bacchus gave ἀτέλειαν, an In-
nocence and Immunity from Drunkenness. LAMB.

Suspecta Cyrum, ne malè dispari
Incontinentes injiciat manus,
Et scindat hærentem coronam
Crinibus, immeritámque vestem.

CARMEN XVIII. AD VARUM.

NUllam, Vare, sacrâ vite priùs severis arborem
Circa mite solum Tiburis, & mœnia Catili
Siccis omnia nam dura Deus proposuit; neque
Mordaces aliter diffugiunt sollicitudines.
Quis post vina gravem militiam, aut pauperiem crepat
Quis non te potiùs, Bacche pater, téque decens Venus
At ne quis modici transfiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
Debellata: monet Sithoniis non levis Evius,
Quum fas atque nefas, exiguo fine, libidinum
Discernunt avidi. Non ego te, candide Bassæreu,
Invitum quatiám; nec variis obsita frondibus

This Ode is an Imitation of one written by Alcæus upon the same Subject, and in the same Kind of Verse. The first Line is almost an exact Translation,

Μηδὲν ἄλλο φιλεύσης πρότερον δένδρεον ἀμπέλω.

It is remarkable, that the Poet begins with great Calmness to

describe the fatal Consequences, which attend our Excesses in Wine. He then suddenly falls into a poetical Disorder, which seems almost natural to his Subject, and which breaks forth into stronger Ideas, figurative Expressions, and a Style broken and unconnected. Thus the Difference of the two Characters, which divide this Ode, is not the meanest of its Beauties, and the Transition from one to the other is natural and well conducted.

DAC. SAN.

Vers. 3. *Proposuit.*] The God proposeth to us a Choice of the last Importance. *We must drink, or resolve to bear all the Anxieties of Life.* Ὅταν Βίχρος εἰσέλθῃ εὐδᾶσι μέριμναι. When Bacchus enters, our Cares are asleep.

ANACREON.

11. *Avidi.*] Immoderate, insatiable. The Thracians in their Debauches

Nor Cyrus' bold Suspicions fear;
Not on thy Softness shall he lay
His Desperate Hand, thy Clothes to tear,
Or brutal snatch thy festal Crown away.

ODE XVIII. TO VARUS.

ROUND Catilus' Walls, or in Tibur's rich Soil,
To plant the glad Vine be my Varus' first Toil;
For God hath propos'd to the Wretch, who's athirst,
To drink, or with Heart-gnawing Cares to be curst.
Of War, or of Want, who e'er prates o'er his Wine?
For'tisthine, Father Bacchus; bright Venus, 'tis thine,
To charm all his Cares; yet that no one may pass
The Freedom and Mirth of a temperate Glass,
Let us think on the Lapithæ's Quarrels so dire,
And the Thracians, whom Wine can to Madness in-
Insatiate of Liquor when glow their full Veins, [spire:
No Distinction of Vice, or of Virtue remains.

Great God of the Vine, who dost Candour approve,
I ne'er will thy Statues profanely remove;
I ne'er will thy Rites, so mysterious, betray
To the broad-glaring Eye of the Tale-telling Day.
Oh!

Debauches knew not any other Bounds to their Desires, than
their Passions, which usually make little Difference between
Good and Evil. *Quia sunt avidi, ideo fas atque nefas discernunt
exiguo sine libidine.*

Non ego te, Bassareu, &c.] This poetical Sally is admirable:
yet, sudden as it is, does not transport the Poet out of his Subject.
He proposes to practise that Moderation, which he recommends
to others, and entreats the God not to abandon him to the
Vices, with which he afflicts those, who profane his Benefits by
a sacrilegious Abuse of them.

12. *Quatiam.]* This Word is metaphorically taken from a
Custom

Sub divum rapiam. Sæva tene cum Berecynthio
Cornu tympana, quæ subsequitur cæcus amor sui,
Et tollens vacuum plûs nimio gloria verticem, 15
Arcanique fides prodiga, pellucidior vitro.

CARMEN

Custom of the Ancients, who in their festival Days removed the Statues of their Gods from the Place, in which they usually stood, and carried them in Procession. This they called *com-movere sacra*.

Variis obsita frondibus.] This Expression is likewise taken from a Custom, observed in the Feasts of Bacchus and Ceres. When they carried the Statues of these Deities in Procession, they carried Baskets also covered with Vine-Leaves and Ivy. The following Words *sub divum rapere* do not mean to discover, or open these Baskets, but to take them out of their Chapels, and carry them in Procession. This will appear to be the Sense by explaining the Allegory. *They who drink with Moderation, are like the Persons, who celebrate, without Trouble or Noise, some little Feast of Bacchus; on the contrary, They who drink to Excess, may be compared to the Bacchanals, who celebrate the grand triennial Festival, and at the first Sound of the Timbrels and Cornets hurry away the sacred Baskets and Statues of the Gods out of their Temples, and as if they were inspired, carry them to the Mountains, where they commit all Kinds of Extravagance.* DAC.

13. *Sæva tene.*] Horace in a Kind of poetical Rapture fancies he beholds the God ready to give the Signal, whose Sound should inspire his Votaries with Madness.

*Ubi audito stimulant Trieterica Baccho
Orgia.*

As the Timbrels and Cornets, which are sounded in the Festivals of Bacchus, were likewise used in the Feasts of Cybele, Horace calls them Berecynthian, from the Name of a Mountain in Phrygia, where that Goddess was worshipped. SAN.

It may not perhaps be disagreeable to shew how two other great Poets, Lucretius and Catullus, have written upon the same Subject, and described these Feasts of Bacchus.

*Tympana tenta sonant palmis, & cymbala circum
Concava, raucis quoque minantur cornua cantu,
Et Phrygio simulat numero cava tibia mentes,
Telaque præportant violenti signi furoris.*

LUCRET.

Oh! stop the loud Cymbal, the Cornet's Alarms,
Whose Sound, when the Bacchanal's Bosom it warms,
Arouses Self-love, by Blindness misled,
And Vanity, lifting aloft the light Head,
And Honour, of prodigal Spirit, that shows,
Transparent as Glass, all the Secrets it knows.

The Timbrels, beaten by their Hands, resound,
And hollow Cymbals fill the Void around;
The threatening Horn its hoarser Music winds,
The Pipe with Phrygian Measure stings their Minds;
And now the Rout with Violence engage,
Protend their Weapons, and express their Rage. D.

—*Lymphae mentes furebant,
Evoë bacchantes, Evoë capita inflectentes.
— Pars testâ quatiens cuspide Thyrsos.
Pars obscura cavis celebrabant Orgia cistis,
Orgia quæ frustra cupiunt adire profani.
Plangebant alii proceris tympana palmis,
Aut tereti tenues tinnitus ære ciebant,
Multi raucifonis efflabant cornua bombis,
Barbaraque horribili stridebat tibia cantu.*

CATULL.

The sprightly Train in frantic Mirth incline
Their Heads inspir'd, and hail the Power divine.
The Rites begun, some shook the mystic Rod
And Ivy Wreath, dread Ensign of the God.
Some far, far distant from the Crowd profane
In dark Retreats renew'd their Orgic Strain,
Others the Timbrels beat in Peals profound,
Or gently breathe the shriller Trumpet's Sound,
While Horns in hoarse resounding Blasts conspire,
And barbarous Pipes affright the jarring Quire. D.

16. *Pellucidior vitro.*] In Allusion to the white, transparent
Robe with which the Statues of this Goddess were clothed;
thus in another Ode *albo velata panno.*

CARMEN XIX. DE GLYCERA.

MATER sæva Cupidinum,
Thebanæque jubet me Semeles puer
Et lasciva Licentia

Finitis animum reddere amoribus.

Urit me Glyceræ nitor

Splendentis Pario marmore puriùs :

Urit grata protervitas,

Et vultus nimium lubricus aspici.

In me tota ruens Venus

Cyprum deseruit ; nec patitur Scythas,

Et versis animosum equis

Parthum dicere ; nec quæ nihil attinent.

Hic vivum mihi cespitem, hinc

Verbenas, pueri, ponite, thuraque

Bimi cum paterâ meri :

Maestata veniet lenior hostiâ.

CARMEN

There is something very pretty in the Manner with which the Poet renews his Addresses to a forsaken Mistress, by telling Her, that three Deities, Venus, Bacchus, and Licentia, had commanded him to love her again.

Verf. 1. *Mater sæva Cupidinum.*] *The cruel Mother of the Loves.* The Heathens were very little exact in the Genealogy and Fables of their Gods. Plato says there were two Goddesses called Venus, one Old, the other Young. Ovid calls Venus *geminorum mater Amorum*. Pausanias gives her three Sons, Love, Pleasure, and Desire ; and in Lucian, she tells Paris that she has two fine Children, Pleasure and Love.

6. *Splendentis Pario.*] This Idea seems to have been taken from some ancient Statue, so bright, as that the Eye could not look upon it long and steadily. Pliny mentions a Hecate in the Temple of Diana at Ephefus, and says, the Priests advised the People to be cautious of looking at it too earnestly ; so strong was the Lustre of the Marble, *tanta marmoris radiatio est*. SPENCE, POLYMETIS.

7. *Urit grata protervitas.*] Perhaps there are not Words in the English Tongue, which can give the full Beauty of this Expression.

Mr.

ODE XIX. ON GLYCERA.

VENUS, who gave the Cupids Birth,
 And the resistless God of Wine,
 With the gay Power of wanton Mirth,
 Now bid my Heart its Peace resign;
 Again for Glycera I burn,
 And all my long-forgotten Flames return.
 Like Parian Marble pure and bright,
 The shining Maid my Bosom warms;
 Her Face, too dazzling for the Sight,
 Her sweet coquetting—how it charms!
 Whole Venus rushing through my Veins,
 No longer in her favourite Cyprus reigns;
 No longer suffers me to write
 Of Scythians, fierce in martial Deed,
 Or Parthian, urging in his Flight
 The Battle with reverted Steed;
 Such Themes she will no more approve,
 Nor aught that sounds impertinent to Love.
 Here let the living Altar rise
 Adorn'd with every Herb and Flower;
 Here flame the Incense to the Skies,
 And purest Wine's Libation pour;
 Due honours to the Goddess paid,
 Soft sinks to willing Love the yielding Maid.

ODE

Mr. Congreve has attempted it in two very different Images, neither of which, perhaps, gives the original Idea:

Her very Coyness warms,

And with a grateful Sullenness she charms.

There is a Passage not unlike it in Petronius Arbiter; *Occurum quoque mobilis petulantia.*

15. *Bimi meri.*] When the Poet determines to drink a sober chearful Bottle with Thaliarchus, he calls for four year-old Wine,

Wine, that was mellowed with Age; but in a Sacrifice to Venus, the Wine must be of newer and more heady Spirit, at more suitable to the Temper of the Goddes.

16. *Maſtatâ.*] In the first and purest Ages of the World, Fruits, Flowers, and Herbs, were offered in Sacrifices to the Gods. The Romans preserved this innocent Piety only in Regard to Venus, whom they worshipped as the Goddes and Parent of Life, *Genitrix*, and

CARMEN XX. AD MÆCENATEM.

VILE potabis modicis Sabinum
 Cantharis, Græcâ quod ego ipse testâ
 Conditum levi; datus in theatro
 Quum tibi plausus,
 Clare Mæcenas eques, ut paterni
 Fluminis ripæ, simul & jocosa
 Redderet laudes tibi Vaticani
 Montis imago.

Cæcubam,

Whatever Pleasures Horace found in his Country-Seat, it was very ill situated for a Poet, who was by no means an Enemy to a Glas of good Wine. He therefore tells his illustrious Guest, who was used to the richest Wines of Greece and Italy, that he had none but of the Sabine Growth, and seems to make the frank Confession, that Mæcenas might either be contented with what he found, or rather, that he should bring better from Rome. SAN.

Vers. 1. *Modicis cantharis.*] The Poet doth not mean, that Mæcenas shall drink out of small Cups, but rather, that he shall drink but little, *modice potabat*, although his Cups be large. The Cantharus was properly the Cup of Bacchus, from whence we may believe it was not a small one, and Virgil calls that of Silenus *gravis*. We must explain the Words *modicis cantharis* by the *wile Sabinum*, to which the best Invitation was that of drinking is soberly. *Bibes cantharis, sed modicis.* SAN.

2. *Græcâ testâ.*] The Ancients put their Wine into earthen Vessels, and as they sent from Greece to Italy none but of the most exquisite Kinds, the Poet says, he had racked his Sabine Wine into a Grecian Cask, that he might correct the bad Qualities of it. SAN.

3. *Levi.*] When the Ancients filled their Casks, they closed them with Wax, Pitch, Gum, or Plaister; and although the Sabine Wine was by no means worthy of so much Care, yet as

Mæcenas

and therefore thought it impious to offer her any living Victim. Other Nations sacrificed to her a Pigeon, a Sow, and an Heifer.

Lenior.] The Commentators are much divided in their Conjectures, whether this Epithet should be applied to Venus or Glycera. In the Beginning of the Ode Horace seems to complain of the wanton Cruelty, *protervitas*, of Glycera, and it is perhaps a Wish fitter for a Poet, that his Mistress should grow kind and gratify his Passion, than that the Goddess should coldly teach him to get the better of it.

ODE XX. TO MÆCENAS.

A Poet's Beverage, vile and cheap,
 (Should great Mæcnas be my Guest)
 Crude Vintage of the Sabine Grape,
 But yet in sober Cups, shall crown the Feast:

'Twas rack'd into a Grecian Cask,
 Its rougher Juice to melt away,
 I seal'd it too—a pleasing Task!
 With annual Joy to mark the glorious Day,

When in applausive Shouts thy Name
 Spread from the Theatre around,
 Floating on thy own Tiber's Stream,
 And Echo, playful Nymph, return'd the Sound.
 From

Mæcnas at that Time had received some remarkable Applause in the Theatre, the Poet preserved on his Vessels the Remembrance of a Day so glorious to his Patron. This little Circumstance hath in it something extremely delicate and artful. *SAN.*

5. *Clare eques.*] This Reading is authorised by an ancient Manuscript, and by one of the first Editions. The Expression is stronger, than the usual *clare eques*, and more suitable to the Pomp, with which the Poet mentions this Applause of the Roman People. *BENT.*

Paterni fluminis.] It seems, as if Horace could not find a more glorious Epithet for the Tiber than this, which calls it, the River of Mæcnas his Ancestors. They came originally from Etruria, where the Tiber hath its Source. *SAN.*

9. *Cæu-*

88 Q. HORATII FLACCI CARMINUM Lib. 1.
 Cæcubam, & prælo domitam Caleno
 Tu bibes uvam: mea nec Falernæ
 Temperant vites, neque Formiani
 Pocula colles.

9. *Cæcubam.*] Martial has given us a Character of the Cæcubian Wine, and a beautiful Description of the Vintage;

*Cæcuba Fundanis generosa coquuntur Amyclis,
 Vitis & in mediâ nata palude viret.*

Lib. 13. Epigram. 115.
 Cæcubian

CARMEN XXII. AD ARISTIUM FUSCUM.

INTEGER vitæ, scelerisque purus
 Non eget Mauri jaculis, neque arcu
 Nec venenatis gravidâ sagittis
 Fusce, pharetrâ;
 Sive per Syrtes iter æstuosas,
 Sive facturus per inhospitalem
 Caucasum, vel quæ loca fabulosus
 Lambit Hydaspes:
 Namque me sylvâ lupus in Sabinâ,
 Dum meam canto Lalagen, & ultra
 Terminum curis vagor expeditis,
 Fugit inermem:

Quale

The Reader may find the Twenty-first Ode in the Carmen Seculare.

Although the Poet seems to have been in Love with Lalage, yet he had too much Friendship for Aristius to be his Rival. He therefore begins this Ode with a Profession of his Innocence, and Integrity of Manners, to convince Aristius, that he ought not to be jealous even while he is praising his Mistress. DAC.

Verf. 1. *Integer vitæ.*] The first Cause, to which the Poet attributes his Preservation, is the Innocence and Integrity of his Life; and he is of too careless and unaffected a Character to be sus-

From the Cæcubian Vintage preſt
 For you ſhall flow the racy Wine;
 But ah! my meagre Cup's unleſt
 With the rich Formian, or Falernian Vine.

Cæcubian Wine in fam'd Amyclæ flows,
 Amidſt a Lake the blooming Vintage glows.

10. *Tu bibes uvam.*] The Senſe of theſe Lines, as far as the Poet hath expreſſed it, lies thus, *My Wine is very bad, however you ſhall drink the richeſt Juice of the Grape, but remember I have it not.* Is not this indirectly to tell Mæcenas, if he intended to drink good Wine he muſt bring it with him? There is the ſame poetical Invitation to Torquatus in the Epistles. SAN.

ODE XXII. TO ARISTIUS FUSCUS.

THE Man, who knows not guilty Fear,
 Nor wants the Bow, nor pointed Spear;
 Nor needs, while innocent of Heart,
 The Quiver, teeming with the poiſon'd Dart,

Whether through Lybia's burning Sands
 His Journey leads, or Scythia's Lands,
 Inhospitable Waſte of Snows,
 Or where the fabulous Hydaſpes flows:

For muſing on my lovely Maid
 While careleſs in the Woods I ſtray'd,
 A Wolf — how dreadful! croſs'd my Way,
 Yet fled — ne^{ed} from his defenceleſs Prey:

No

ſuſpected of Inſincerity, whatever were his Epicurean Principles. With the worſt ſpeculative Opinions a Man may be morally honeſt and virtuous.

3. *Venenatis ſagittis.*] The Africans were obliged to poiſon their Arrows, to defend them from the wild Beaſts, with which their Country was infeſted. This Poiſon was a Mixture of Viper's and human Blood, and Pliny tells us it was incurable. DAC.

11. *Carib*

Quale portentum neque militaris
Daunia in latis alit æsculetis;
Nec Jubæ tellus generat, leonum
Arida nutrix.

Pone me pigris ubi nulla campis
Arbor æstivâ recreatur aurâ;
Quod latus mundi nebulæ, malûsque
Jupiter urget:
Pone sub curru nimiùm propinqui
Solis, in terrâ domibus negatâ;
Dulce ridentem Lalagen amabo,
Dulce loquentem.

11. *Curis expeditis.*] Lambinus says he has taken this Reading upon the Faith and Authority of all the ancient Copies, except the Faernian, Torrentius, Cuningham, and Sanadon have received it as a more poetical and elegant Expression, than the usual *expeditus*. *O quid solutis est beatius curis.* CATULL.

23. D.

CARMEN XXIII. AD CHLOEN.

VITAS hinnuleo me similis, Chloë,
Quærenti pavidam montibus aviis
Matrem, non sine vano
Aurarum & sylvæ metu:
Nam, seu mobilibus vepris inhorruit
Ad ventum foliis, seu virides rubum
Dimovere lacertæ,
Et corde, & genibus tremit:

Atque

Translated by Dr. DUNKIN.

Vers. 5. *Vepris inhorruit.*] The Trembling of the Leaves is prettily expressed by the Word *Horror*, *inhorruit*; an Expression however too bold for a Translation.

We

No Beast of such portentous Size
In warlike Daunia's Forests lies,
Nor such the tawny Lion reigns
Fierce on his native Afric's thirsty Plains.

Place me, where never Summer Breeze
Unbinds the Glebe, or warms the Trees;
Where ever-lowering Clouds appear,
And angry Jove deforms th' inclement Year:

Place me beneath the burning Ray,
Where rolls the rapid Car of Day;
Love and the Nymph shall charm my Toils,
The Nymph, who sweetly speaks, and sweetly smiles.

23. *Dulce ridentem, dulce loquentem.*] These Words are a Translation of two very beautiful Lines in an Ode of Sappho, which is rendered into English by Mr. Philips with all the Spirit of the Original.

ODE XXIII. TO CHLOE.

CHLOE flies me like a Fawn,
Which through some sequester'd Lawn
Panting seeks the Mother-Deer,
Not without a panic Fear
Of the gently-breathing Breeze,
And the Motion of the Trees.
If the curling Leaves but shake,
If a Lizard stir the Brake,
Frighted it begins to freeze,
Trembling both at Heart and Knees. But

We have a very pretty Imitation of these Lines in Spenser:

Like as a Hind
Yet flies away of her own Feet appear'd;
And every Leaf, that shaketh with the least
Murmur of Wind, her Terror hath encreas'd.

II. *Matrem*

Atqui non ego te, tigris ut aspera,
Gætulúsve leo, frangere persequor.
Tandem define matrem
Tempeſtiva ſequi viro.

11. *Matrem ſequi.*] In Greece and Italy the young Women lived in the Houſe with their Mothers, nor appeared abroad until they were married.

CARMEN XXIV. AD VIRGILIUM.

QUIS deſiderio fit pudor, aut modus
Tam cari capitis? Præcipe lugubres
Cantus, Melpomene, cui liquidam pater
Vocem cum citharâ dedit.

Ergo Quinctilium perpetuus ſopor
Urget! cui Pudor & Juſtitiae ſoror
Incorrupta Fides, nudâque Veritas,
Quando ullum inveniet parem?
Multis ille quidem flebilis occidit:
Nulli flebilior quàm tibi, Virgili.

There is ſomething very artful, and yet very natural, in the Opening of this Ode. The Deſign of the Poet is to comfort Virgil for the Death of their common Friend; but inſtead of directly oppoſing his Grief, he encourages him to indulge it even to Exceſs. He ſets the Virtues of Quinctilius in their ſtrongeſt Light, and joins with Virgil in his Sorrows for the Loſs of a Perſon ſo extraordinary. A direct Oppoſition of Reaſon and Comfort is an Inſult to the Afflicted. We muſt ſeem to feel their Sorrow, and make it our own, before we pretend to find a Remedy for it.

Verſ. 5. *Ergo Quinctilium.*] Quinctilius, to whom this amiable Character is given, is mentioned in the Art of Poetry with all the Honour that can be given to a Critic of Sincerity and Candour. As Virgil was in a particular Manner anxious for his poetical Reputation, he muſt have been ſenſibly afflicted by the Loſs of ſo valuable and uſeful a Friend. This Concern, this Tenderneſs,

But not like a Tyger dire,
Nor a Lion, fraught with Ire,
I pursue my lovely Game
To destroy her tender Frame.
Haste thee, leave thy Mother's Arms,
Ripe for Love are all thy Charms.

ODE XXIV. TO VIRGIL.

WHEREFORE restrain the tender Tear?
Why blush to weep for one so dear?

Sweet Muse, of melting Voice and Lyre,
Do thou the mournful Song inspire.

Quintilius — sunk to endless Rest,
With Death's eternal Sleep oppress!
Oh! when shall Faith, of Soul sincere,
Of Justice pure the Sister fair,
And Modesty, unspotted Maid,
And Truth in artless Guise array'd,
Among the Race of human Kind

An Equal to Quintilius find?

How did the Good, the Virtuous mourn,
And pour thoir Sorrows o'er his Urn?
But, Virgil, thine the loudest Strain,
Yet all thy pious Grief is vain.

In

the Poet hath expressed by the Word *Pius*, and surely our Piety
may very justly be applied to a sincere and tender Friendship,
than which this World hath not a greater Blessing. *Amicum*
perdere est damnorum maximum. DAC. SAN.

15. Non

94 Q. HORATII FLACCI CARMINUM Lib. 1.

Sed frustra pius, heu! non ita creditum,
 Poscis Quintilium Deos.

Quid? si Threicio blandius Orpheo
 Auditam moderere arboribus fidem;
 Non vanæ redeat sanguis imagini,
 Quam virgâ semel horridâ,
 Non lenis precibus fata recludere,
 Nigro compulerit Mercurius gregi.
 Durum: sed levius fit patientiâ,
 Quidquid corrigere est nefas.

15. *Non Vanæ.*] The Theology of the Ancients taught, that when a Man was dead, his Soul or the spiritual Part of him went to Heaven; that his Body continued in the Earth; and his Image or Shadow went to Hell. The Image was a corporeal Part of the Soul, a Kind of subtle Body, with which it was clothed. *Species corporea quæ non potest tangi, sicut ventus.* Virgil hath expressed it, *Tenuem sine corpore vitam cavâ sub imagine formæ.* SAR.

19. *Levius fit.*] Publius Syrus calls Patience the Asylum of Affliction. *Miseriarum portus est patientia.*

CARMEN XXV. AD LYDIAM.

PARCIUS junc̄tas quatiant fenestras
 Istibus crebris juvenes protervi;
 Nec tibi somnos adimunt, amâque
 Janua limen,

Quæ

Translated by Dr. DUNKIN.

Vers. 1. *Parcius junc̄tas.*] In Italy, as in Greece, the young People, who went to see their Mistresses at Night, carried with them Torches to burn their Doors, or Bars to break them open, and in this Sense the Poet hath used the Word *Quatiant*, which was a Term for battering a Town. In the 26th Ode of the third Book he consecrates to Venus this Kind of midnight Arms:

*Nunc arma defunctumque bello
 Barbiton hic paries habebit.*

Lævum

In vain do you the Gods implore
Thy lov'd Quinctilius to restore,
Whom on far other Terms They gave,
By Nature fated to the Grave.

What though you can the Lyre command,
And sweep its Tones with softer Hand
Than Orpheus, whose harmonious Song
Once drew the listening Trees along,
Yet ne'er returns the vital Heat
The shadowy Form to animate;
For when the Ghost-compelling God
Forms his black Troops with horrid Rod,
He will not, lenient to the Breath
Of Prayer, unbar the Gates of Death.
'Tis hard: but Patience must endure,
And soothe the Woes it cannot cure.

ODE XXV. TO LYDIA.

THE wanton Herd of Rakes profess
Thy Windows rarely now molest
With midnight Raps, or break thy Rest
With Riot.

The

*Lævum marinæ qui Veneris latus
Custodit. Hic, hic ponite lucida
Funalia, & vèstes, & arcus
Oppositis foribus minaces.*

But now crown'd with Conquest I hang up my Arms,
And Harp, that campaign'd it in Midnight Alarms;
Here fix on this Wall, here my Ensigns of Wars,
By the Statue of Venus, my Torches and Bars,
And Arrows, that threaten'd by Cupid their Liege
War, War on all Doors, that would hold out a Siege.

7. ME

Quæ prius multum faciles movebat
Cardines. Audis minùs, & minùs jam,
ME TUO longas pereunte noctes,
Lydia, dormis ?

Invicem mœchos anus arrogantes
Flebis, in solo levis angiportu,
Thracio bacchante magis sub inter-
lunia vento ;

Quum tibi flagrans amor, & libido,
Quæ solet matres furiare equorum,
Sæviet circa jecur ulcerosum;
Non sinè questu,

Læta quòd pubes hederâ virenti
Gaudeat, pullâ magis atque myrto ;
Aridas frondes hyemis sodali
Dedicet Hebro.

CARMEN

7. ME TUO. The Songs in these Serenades were by the Greeks called *παρὰ κλεισθύρα*, because they were sung before Doors that were shut.

10. *Lewis.*] Loosely and lightly dressed.

11. *Thracio bacchante magis.*] *Vehementius furente, flante.* Between an old and new Moon the Wind is usually most tempestuous. *Interluniorum dies tempestatibus plenos, & navigantibus quàm maximè metuendos, non solum peritiæ ratio, sed etiam usus intelligit.*

DAC. BENT.

19. *Aridas frondes hiemis sodalia dedicit.*] The Sense and Interpretation of these Words depends on the two former Lines. Young Men, says the Poet, are more pleased *magis gaudent* with Trees which are always green, such as Myrtle and Ivy ; but despise dry and withered Leaves. Myrtle is of two Colours, white

The Door, that kindly once could move
The pliant Hinge, begins to love
Its Threshold, and no more shall prove
Unquiet.

Now less and less assail thine Ear
These Complaints, "Ah sleepest thou, my Dear,
"While I whole Nights thy True-love here
"Am dying?"

You in your Turn shall weep the Taunts
Of young and insolent Gallants,
In some dark Alley's Midnight Haunts
Late plying :

While raging Tempests chill the Skies,
And burning Lust (such Lust as tries
The madding Dams of Horses) fries
Thy Liver.

Our Youth, regardless of thy Frown,
Their Heads with fresher Wreaths shall crown,
And fling thy wither'd Garlands down
The River.

and black. This last Kind is equally an Emblem of Youth, as it is black, when in its greatest Vigour, and preserveth its Colour through the Winter.

BENT.

20. *Dedicet Hebro.*] Heber is a River of Thrace, which the Ancients considered as the Habitation of Winter. From thence the Crowns, which were worn in Honour of a Mistress, who is now in the Winter of her Age, are here dedicated to the Companion of that cold and cheerless Season.

TORR.

CARMEN XXVI. AD MUSAM.

MUSIS amicus, tristitiam & metus
 Tradam protervis in mare Creticum
 Portare ventis; quis sub Arcto
 Rex gelidæ metuatur oræ,
 Quid Tiridaten terreat, unicè
 Securus. O quæ fontibus integris
 Gaudes, apricos nocte flores,
 Nocte meo Lamiaë coronam,

Pimple

Verf. 1. *Musis amicus.*] When Poets talk with so much Rap-
 ture of their Conversation with the Muses, none but a Poet can
 understand them. But we may believe (at least if we were al-
 lowed to judge from the poetical Manner of living) that Poetry
 can efface the Remembrance of past Misfortunes; soften the Ag-
 guish of present Evils, and disperse all Apprehensions and Ter-
 rors of Futurity; or, as Horace expresseth it, give them to the
 Winds and Waves.

5. *Quid Tiridatem.*] In the Year 719 the Parthians expelled
 Phraates for his Cruelty, and set Tiridates upon the Throne. In
 724 Phraates was restored by the Scythians; and Tiridates, being
 obliged to fly, carried with him the Son of Phraates to Octavian
 who was then in Syria. That Prince, delighted with having the
 Son of the greatest Enemy of the Republic in his Power, carried
 him to Rome, and permitted Tiridates to remain in Syria; while
 being impatient to recover his Throne, solicited Augustus for Sup-
 ports. In 731 Phraates sent an Embassy to Rome with an Offer
 of restoring the Roman Eagles, which were taken in the Defeat
 of Crassus, to Augustus, if he would send his Son and Tiridates
 him. Augustus made the Report to the Senate, who remitted
 to Him the Decision of the Affair. He granted the Ambassadors
 the first Part of their Demand, but kept Tiridates at Rome, and
 promised to entertain him in a Manner suitable to his Dignity.

This Ode was written when the Affair was depending, and we
 may judge how Tiridates must have been alarmed, while he was
 afraid of being sent to Phraates, from whom he could expect
 nothing but Tortures and Death.

6. *O quæ fontibus integris.*] There seems to be something here

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ODE XXVI. TO HIS MUSE.

WHILE in the Muse's Friendship blest,
Nor Fear, nor Grief, shall break my Rest;
Bear them, ye vagrant Winds, away,
And drown them in the Cretan Sea.

Careless am I, or who shall reign
The Tyrant of the Scythian Plain,
Or with what anxious Fear oppress,
Heaves Tiridates' panting Breast.

Sweet Muse, who lov'st the virgin Spring,
Hither thy funny Flowrets bring,
And let thy richest Chaplet shed
Its Fragrance round my Lamia's Head,

For

imperfect in the Sentiment. *Fountains and Crowns of Flowers* are very distant Images, and the Poet with more Justice, both in Regard to the Sense and Expression, might have said, *O ye Muses, who delight in Meadows, whose Flowers were never yet gathered, weave a Crown for my Lamia's Head.* Lucretius hath used these Images with more Exactness:

— *Juvat integros accedere fontes
Atque haurire, juvatque novos decerpere flores.*

DAC. SAN.

— My Muse, transported while she sings,
Delights to quaff the yet untasted Springs,
And pluck the virgin Flowers.

D.

8. *Lamia.*] *Ælius Lamia* was a Roman Knight, whose Character is thus drawn by Cicero: *Vir summo splendore, summâ gratiâ; nullo prorsus plus homine delectior.*

DAC.

Coronam.] The Poets frequently call their Works *Crowns*, which they put upon the Heads of them, whom they praise. In the next Line Horace calls them *Honores*. This last is an Expression of Pindar.

MURETUS.

Pimplei dulcis: nil finè te mei
 Possunt honores. Hunc fidibus novis,
 Hunc Lesbio sacrare plectro
 Téque, tuásque decet sorores.

10. *Fidibus novis,*] The *Lesbian Lyre* is the Lyric Poetry of Alcæus and Sappho. When the Poets intended to sing any thing extraordinary, they used to change the Strings of their Lyres.

Ἡμεῖς νεῦρα πρῶην,
 Καὶ τὴν λύρην ἄπασαν,
 Καὶ γὰρ μὲν ἦδον ἄθλως
 Ἡρακλέως.

ANACR.

CARMEN XXVII. AD SODALES.

NATIS in usum lætitiæ scyphis
 Pugnare, Thracum est. Tollite barbarum
 Morem, verecundumque Bacchum
 Sanguineis prohibete rixis.
 Vino & lucernis Mædus acinaces
 Immane quantum discrepat! Impium
 Lenite clamorem, sodales,
 Et cubito remanete pressio.

Horace was at an Entertainment, when a Dispute began to enflame some of the Company, already heated with Wine. Instead of endeavouring to restore Peace by grave Advice and sober Reasoning, he makes them a gay Proposal of drowning all Quarrels in a Bumper. It was cheerfully received, and probably the Success of it made the Poet think it worthy of being the Subject of an Ode.

Vers. 3. *Verecundumque.*] The Commentators are greatly divided about the Reading and Sense of this Epithet, because Bacchus in another Ode is called *inverecundus*. But we may say, that this God seemed to have two different Characters, and to be either

Od. 27. THE ODES OF HORACE.

101

For nought avails the Poet's Praise,
Unless the Muse inspire his Lays.

Oh! string the Lesbian Lyre again,
Let all thy Sisters raise the Strain,
And consecrate to deathless Fame
My lov'd, my Lamia's honour'd Name.

Again the lovesome Lyre I strung,
And Herculean Labours sung.

However, this *Changing the Strings of the Lyre* seems rather a poetical, metaphorical Expression for the Change of the Subject.

Pollio & ipse facit nova carmina.

ODE XXVII. TO HIS COMPANIONS.

WITH Glasses, made for gay Delight,
'Tis Thracian, savage Rage, to fight.

With such intemperate, bloody Fray
Fright not the modest God away.

Monstrous! to see the Dagger shine
Amidst the Midnight Joys of Wine.
Here bid this impious Clamour cease,
And press the social Couch in Peace.

Say,

ther an Encourager or an Enemy to Excess, according to the different Temper of his Worshippers. In the eighteenth Ode he is called *modicus*, temperate, and a Lover of Candour; and as in that Ode he is offended by the Intemperance of his Votaries; as all the Vices of Wine seem to be the Effects of his Anger, so He is represented here with the same Character of Modesty and Temperance, and it is impious to affront him with Noise and Quarrels. In the eleventh Epode he is called *inverecundus*, because he there encourages the Poet to tell a Secret, which his Modesty would have concealed. Mr. Cuninghame and Mr. Sanadon read *verecundi*, but surely the Text seems to have been very causelessly altered.

Vultis severi me quoque sumere
 Partem Falerni? Dicat Opuntiaë
 Frater Megillæ, quo beatus
 Vulnere, quâ pereat sagittâ.
 Cessat voluntas? non aliâ bibam
 Mercede. Quæ te cunque domat Venus,
 Non erubescendis adurit
 Ignibus, ingenuoque semper
 Amore peccas. Quidquid habes, age,
 Depone tutis auribus — Ah miser,
 Quantâ laboras in Charybdi!
 Digne puer meliore flammâ.
 Quæ saga, quis te solvere Theffalis
 Magus venenis, quis poterit Deus?
 Vix illigatum te triformi
 Pegasus expediat Chimærâ.

CARMEN

9. *Severi Falerni.*] Athenæus tells us, there were two Kinds of Falernian Wine; one, strong and heady; the other, smooth and sweet. The Poet therefore offers to drink a Cup of the stronger Kind, though he knew the Strength of it, to shew what Expençe he would recover the Good-humour of the Company.

11. *Megillæ, quo beatus.*] The Ancients used to cast Lots to determine the Order, in which the Guests should give their Toasts. But Horace, that he may divert the Company, calls to Megilla's Brother with an Air of Pleasantry, and bids him name his Mistresses without the usual Forms.

16. *Ingenuoque amore peccas.*] You never are in love, but with a Woman of Family. They, who had an Intrigue with a Slave, were branded with the Name of *Ancillarioli*, as Men of sordid and infamous Passions. Such Passions as the Poet here calls *erubescendi ignes*.

LAMB. BENT.

22. *Theffalis*

Say, shall I drink this heady Wine,
 Prest from the rough Falernian Vine?
 Instant, let yonder Youth impart
 The tender Story of his Heart,
 By what dear Wound he blisful dies,
 And whence the gentle Arrow flies.

What! does the bashful Boy deny?
 Then, if I drink it let me die.
 Whoe'er she be, a generous Flame
 Can never know the Blush of Shame.
 Thy Breast no Slave-born Venus fires,
 But fair, ingenuous Love inspires.
 Then safely whisper in my Ear,
 For all such Trusts are sacred here.

Ah! worthy of a better Flame!
 Unhappy Youth! is She the Dame?
 Unhappy Youth! how art Thou lost,
 In what a Sea of Troubles tost!
 What Drugs, what Witchcraft, or what Charms,
 What God, can free thee from her Arms?
 Scarce Pegasus can disengage
 Thy Heart from this Chimæra's Rage.

22. *Thessalis venenis.*] *Venenum* does not always signify *Poison*,
 and it is here used for the Juice of magical Herbs, proper to cor-
 rect the Malignity of Poison. It is a figurative Manner of Ex-
 pression to insinuate to Megilla's Brother, that he had need of
 extraordinary Virtue to resist the fatal Passion, in which he
 was engaged.

SAN.

CARMEN XXVIII. NAUTA. ARCHYTÆ
UMBRA.

NAUTA.

TE maris & terræ, numeróque carentis arenæ
Menforem cohibent, Archyta,
Pulveris exigui prope litus parva Matinum
Munera ; nec quidquam tibi prodest
Aërias tentasse domos, animóque rotundum
Percurrisse polum, morituro.

ARCHYTÆ UMBRA.

Occidit & Pelopis genitor, conviva Deorum,
Tithonúsque remotus in auras,
Et Jovis arcanis Minos admissus.

NAUTA.

Habentque

Tar-

It might, perhaps, be an Amusement to read the various Con-
jectures of the Commentators on the Occasion of this Ode. Each
of them advancing his own Opinion, and exposing that of others,
in the true Spirit of Guessing, while all are equally doubtful and
uncertain. What appears in the Ode itself is, that the Poet in a
Dialogue between a Mariner and Archytas (a great Philosopher,
Astronomer, and Geometrician of Tarentum) ridicules the Doc-
trine of Pythagoras in the Transmigration of Souls, and recom-
mends the Care of burying the Dead.

Vers. 2. *Menforem.*] There is a fine Ridicule in saying Ar-
chyta could number the Sands of the Sea, because the Pythago-
reans asserted, that all Things consisted of Numbers. TORR.

They called the Number Ten *sacred*, because it included all
other Numbers.

3. *Pulveris exigui munera.*] The Ancients believed, that the
Souls, whose Bodies were left unburied, were not permitted to pass
over the River Styx, but wandered an hundred Years on its Banks.
In Allusion to this Opinion, Horace says, *Parva munera pulveris
exigui cohibent te, retinent tuam umbram ab Elysiis campis.* A little
Present of Dust detains You; that is, You are detained from the
Elysian Fields for Want of a little Present of Dust. We must
understand *Munera tibi deficientia, tibi negata, quibus indiges.*

How-

ODE XXVIII. A MARINER AND THE
GHOST OF ARCHYTAS.

MARINER.

ARCHYTAS, what avails thy nice Survey
Of Ocean's countless Sands, of Earth and Sea?
In vain thy mighty Spirit once could soar
To Orbs celestial, and their Course explore;
If here, upon the tempest-beaten Strand,
You lie confin'd, 'till some more liberal Hand
Shall strow the pious Dust in funeral Rite,
And wing Thee to the boundless Realms of Light.

GHOST.

Even He, who did with Gods the Banquet share,
Tithonus, rais'd to breathe celestial Air,
And Minos, Jove's own Counsellor of State,
All These have yielded to the Power of Fate.

MARI-

However singular this Manner of Expression may appear, yet there are Examples of it in all Languages. DAC.

8. *Tithonusque remotus in auras.*] Archytas says, that all Mankind must follow the common Lot of their Mortality; that Tantalus and Minos are dead, although one had entertained the Gods at his Table, and the other had been Confident of Jupiter. As he mentions Tithonus between Them, and says, that He is dead (for *occidit* is equally applied to each of Them) the Justness of Thought requires, that some Prerogative, some Title, which might naturally defend him from the Power of Death, should be given to Him, as well as to the Others. If then we understand *remotus in auras*, that Tithonus had been carried by Aurora into Heaven, according to the Fable, it will form such a Character of Him, as that we might expect he should have been preserved from Death, by the Favour of the Goddesses. BENT.

9. *Habentque,*] By dividing the Dialogue to the proper Speakers, we have new Stroke of Pleasantry in the Character of the Mariner. He begins insulting Archytas with his unbounded Knowledge, since all that Knowledge was to end in Death. The Philosopher comforts himself with a Reflection, that not only Mortals were subject to the Power of Fate, but even Heroes and Demi-gods,

Tartara Panthoïden, iterum Orco
 Demissum; quamvis clypeo Trojana refixo
 Tempora testatus, nihil ultra
 Nervos, atque cutem morti concesserat atræ;

ARCHYTÆ UMBRA.

Judice te, non sordidus auctor
 Naturæ, verique. Sed omnes una manet nox,
 Et calcanda semel via lethi.
 Dant alios Furia torvo spectacula Marti;
 Exitio est avidum mare nautis.
 Mistra senum ac juvenum densantur funera: nullum
 Sæva caput Proserpina fugit.
 Me quoque devexi rapidus comes Orionis
 Illyricis Notus obruit undis.
 At tu, nauta, vagæ ne parce malignus arenæ
 Offibus, & capiti inhumato.
 Particulam dare. Sic, quodcumque minabitur Eurus

Fluctibus

gods, Tantalus, Tithonus, Minos. The Mariner with much Vacuity interrupts him, *Even your own Pythagoras is dead, iterum orco demissum.* Sensible of this cruel Pleasantry, and jealous even in Death of his great Master's Honour, Archytas gravely replies, It is true, Pythagoras was deceived in his Doctrine of Transmigration, yet even you must acknowledge him a great moral and natural Philosopher.

10. *Iterum orco demissum.*] Pythagoras asserted, that he was Euphorbus, at the Siege of Troy, and, according to Ovid, knew the Shield in Juno's Temple, which he had carried in the Trojan War. But Euphorbus was killed by Menelaus, and Pythagoras by his Fellow-Citizens, so that Archytas ought now to be perfectly undeceived in his Opinion, that our Bodies alone are subject to Death.

11. *Clypeo refixo.*] *Figere* and *refigere* are Terms borrowed from the Roman Law. When a Law was publicly set up, and proposed to the People, They made use of the Word *figere*; when it was taken down, they used the Terms *refigere legem.* DAC.

14. *Judice te.*] As the Doctrine of Pythagoras was the reigning Philosophy of Greece (which is the Scene of this Ode) Archytas appeals to the Judgment of this Voyager, and supposes, that He could not be ignorant how great an Author Pythagoras was both in natural and moral Philosophy. Horace gives to Morality the

Name

MARINER.

Even your own Sage, whose monumental Shield,
Borne through the Terrors of the Trojan Field,
Prov'd that alone the mouldering Body dies,
And Souls immortal from our Ashes rise,
Even he a second Time resign'd his Breath,
Sent headlong to the gloomy Realms of Death.

GHOST.

Not meanly skill'd, even by your own Applause,
In moral Truth, and Nature's secret Laws.

One endless Night for all Mankind remains,
And once we all must tread the shadowy Plains.
In horrid Pomp of war the Soldier dies ;
The Sailor in the greedy Ocean lies ;
Thus Age and Youth promiscuous crowd the Tomb ;
No mortal Head can shun th' impending Doom.

When sets Orion's Star, the Winds, that sweep
The raging Waves, o'erwhelm'd me in the Deep :
Nor Thou, my Friend, refuse with impious Hand
A little Portion of this wandering Sand
To these my poor Remains ; so may the Storm
Rage o'er the Woods, nor Ocean's Face deform :

May

Name of *True*, because they, who study the Nature of moral
Actions, and the Distinctions between Vice and Virtue, have
no other Aim than Truth.

LE FEVRE.

18. *Avidum mare.*] The common Editions, that read *avidis*,
make Archytas, against all Rules of Decency, causelessly affront
this Mariner, even while he is asking a Favour of him. Besides,
avidum appears in all the Manuscripts of Torrentius and Doctor
Bentley, and in some very ancient Editions. It is the Reading
of the Scholiast, and a common poetical Epithet for the Sea.

20. *Proserpina fugit.*] In Allusion to a Superstition of the An-
cients, who believed, that no Person could die, until Proserpine,
or Atropos had cut off a Lock of his Hair. This Ceremony was
considered as a Kind of First-fruits consecrated to Pluto. TORR.

21. *De vexi.*] Which declines to its setting. The rising and set-
ting of this Constellation are usually attended with Storms.
Virgil calls it *aquosum* and *nimbosum*.

TORR.

Fluctibus Hesperiiis, Venusinæ
 Plectantur sylvæ, te fospite ; multâque merces,
 Unde potest, tibi defluat æquo
 Ab Jove, Neptunóque sacri custode Tarenti.
 Negligis immeritis nocituram
 Postmodo te natis fraudem committere forsan.
 Debita jura, vicésque superbæ
 Te maneant ipsum : precibus non linquar inultis,
 Téque piacula nulla solvent.
 Quanquam festinas, non est mora longa, licebit
 Injecto ter pulvere curras.

24. *Offibus & capiti.*] It does not appear, that any Earth has been already thrown on the Body of Archytas ; therefore Scaliger has without Reason criticised this Passage, as some of the Commentators have without Necessity endeavoured to justify the Poet, upon a false Supposition.

27. *Plectantur sylvæ.*] The Ancients believed, that the Guilt and Imiety of Mankind certainly brought down the Vengeance of the Gods, in Storms and Tempests ; but that their Course might be altered, and directed, where they should be least mischievous.

30. *Negligis.*] You do not fear to commit. You are careless in committing. The Manner of Expression is remarkable.

34. *Téque piacula.*] *Piaculum* signifies both the Crime, and the Sacrifice, by which it was expiated. The Ancients were persuaded

CARMEN XXIX. AD ICCIUM.

ICCI, beatiss nunc Arabum invades
 Gazis, & acrem militiam paras
 Non antè devictis Sabææ
 Regibus, horribilique Medo

Nectis

In the Year 729 Augustus sent an Army against the Arabians. The Expedition was unsuccessful by an unusual Sickness among the Soldiers. Horace, with a good deal of Pleasantry, ridicules Iccius for leaving the quiet and easy Study of Philosophy to pursue the Dangers and Fatigues of War, while he supposes him to meditate some mighty Proofs of his Courage, and to subdue all Arabia in his first Campaign.

Vers. 1. *Beatiss Arabum gazis.*] Strabo, who accompanied

Ælius

May gracious Jove with Wealth thy Toils repay,
And Neptune guard Thee through the watry Way.

Thy guiltless Race this bold Neglect shall mourn,
And Thou shalt feel the just Returns of Scorn.

My Curses shall pursue the guilty Deed,
And all, in vain, thy richest Victims bleed.

Whate'er thy Haste, oh! let my Prayer prevail,
Thrice strow the Sand, then hoist the flying Sail.

ed, that nothing could turn away the Effects of an Imprecation,
made by a Person unjustly treated. *Defigi diris detestationibus ne-*
mo non metuit. PLIN. SAN.

36. *Injeto ter pulvere.*] It was sufficient for all the Rites of Se-
pulture, that Dust should be thrice thrown upon an unburied Body.
This Kind of Burial is by Quintilian called *collatitia sepultura*. It
was an Act of Religion so indispensable, that no Person could be
excused, and even the Pontifices, who were forbidden to approach
or look upon a dead Body, yet were obliged to perform this Duty.
Quum Pontificibus nefas esset cadaver videre, tamen magis nefas, quum
visum fuerit, si insepultum relinquerent. Servius on the sixth Book of
the *Æneid*. Thus among the Jews the High-Priest was forbidden
to approach the Corpse even of his Father or Mother, and yet he
was obliged to inter any dead Body, which he found in the Road.

TORR. DAC.

ODE XXIX. TO ICCIUS.

ICCIUS, the blest Arabia's Gold
I Can you with envious Eye behold?
Or will you boldly take the Field,
And teach Sabæa's Kings to yield,
Or meditate the dreadful Mede
In Chains triumphantly to lead?

Should

Ælius Gallus in this Expedition, says he was sent by Augustus
against the Sabæans, because that Prince had heard they were a
People rich in Gold, Silver, and Spices. Perhaps the Poet in-
tended this Stroke or Satire on the Avarice of Augustus, which
was his sole Motive to undertake that War, although he hath
artfully and less dangerously applied it to *Iccius*. *Augustus Ælium*
Gallum in Sabæos misit, quod audiret ex omni tempore divitissimos esse,
qui & auro, & argento, & pretiosis lapidibus aromata permuta-
rent. SAN.

3. Non

Nectis catenas? Quæ tibi virginum,
Sponso necato, barbara ferviet?

Puer quis ex aulâ capillis

Ad cyathum statuetur unctis,

Doctus sagittas tendere Sericas

Arcu paterno? Quis neget arduis

Pronos relabi posse rivos ?

Montibus, ac Tiberim reverti ;

Quum tu coëmtos undique nobiles

Libros Panæti, Socraticam & domum

Mutare loricis Iberis,

Pollicitus meliora, tendis :

3. *Non antè devictis.*] We can understand these Words only of that Part of Arabia called Sabæa, for the Romans had carried their Arms into other Parts of that Country under several different Generals.

5. *Nectis catenas.*] The Poet alludes to a Custom among the Roman Soldiers of carrying with them to Battle, Chains and Ropes, to tie their Prisoners. He hath raised the Terror of the Medes by this Epithet of *Horribilis*, while he laughs at the Vanity of Iccius, who proposed to conquer those Enemies of the Republic, although all his Warfare seems to end in getting some young Maiden to wait on Him (as Heroes of old had Princesses) or some young Man to be his Cup-bearer.

DAC. SAN.
10 24

CARMEN XXX. AD VENEREM.

O VENUS, regina Cnidi, Paphique,
Sperne dilectam Cypron, & vocantis
Thure te multo Glyceræ decoram
Transfer in ædem.

Fervidus

The Versification and Images of this little Ode are beautiful and harmonious ; nor is it possible to have given Venus a more gallant, as well as modest Retinue. We may conjecture, not without Probability, that it was written when Horace was about six and forty Years of Age.

SAN
Ver

Should You her hapless Lover slay,
 What captive Maid shall own thy Sway?
 What courtly Youth with essenc'd Hair
 Shall at thy Board the Goblet bear,
 Skilful with his great Father's Art
 To wing with Death the pointed Dart?

Who shall deny, that Streams ascend,
 And Tiber's Currents backward bend,
 When you have all our Hopes betray'd;
 You, that far other Promise made;
 When all your Volumes, learned Store!
 The Treasures of Socratic Lore,
 Once bought at mighty Price, in vain,
 Are sent to purchase Arms in Spain?

10. *Quis neget.*] Erasmus thinks this a proverbial Expression, taken from the Greeks, who said, that the Stream rose against its Fountain, when any thing seemed to contradict the common Course of Nature.

13. *Quum tu coimtos.*] For a last Stroke of Pleasantry, Horace represents the Metamorphosis of this Scholar into a Warrior, and brings him out of his philosophical Cabinet in the terrible Equipage of a Soldier.

SAN.

14. *Socraticam domum.*] Horace calls the Sect of Socrates *Socraticam domum*; thus the Schools of all the Philosophers, such as Plato, Xenophon, and other Academicians, were called *Familia*.

DAC.

ODE XXX. TO VENUS.

QUEEN of Beauty, Queen of Smiles,
 Leave, oh! leave thy favourite Isles:
 A Temple rises to thy Fame,
 Where Glycera invokes thy Name,
 And bids the fragrant Incense flame.

}

With

Vers. 4. *In ædem.*] The Commentators dispute with a great deal of Learning, whether Glycera invites the Goddess to her own House, or to a Chapel particularly dedicated to her; and although the Debate is of such Importance, it is not yet decided.

Fervidus tecum Puer, & solutis
 Gratia zonis, properentque Nymphæ,
 Et parum comis sine te Juventas,
 Mercuriusque.

5. *Solutis Gratia zonis.*] The Graces were the most amiable Divinities of the Heathen Mythology. They presided over Benefits, and the Gratitude due to them; they bestowed Liberality, Wisdom and Eloquence; they dispensed that Gaiety of Humour, that easiness of Manners, and all those amiable Qualities, which render Society delightful and pleasurable. They alone could give that certain Happiness of Manner, which we all can understand, yet no one is able to express; which often supplies the Place of real Merit, and without which Merit itself is imperfect. To temper the Vivacity of Cupid, the Graces are here made his Companions, and appear with their Garments flowing and ungirded, to shew that

CARMEN XXXI. AD APOLLINEM.

QUID dedicatum poscit Apollinem
 Vates? quid orat, de paterâ novum
 Fundens liquorem? non opimas
 Sardinia segetes feracis:
 Non æstuosæ grata Calabriae
 Armenta: non aurum, aut ebur Indicum:

We have in this Ode a Fund of Morality sufficient to prove the Vanity of our Desires, and the Worthlessness of what we usually call Business. Reason and Nature know but few Necessities, while Avarice and Ambition are for ever finding out imaginary Wants.

In the Year 726 Octavius dedicated to Apollo a Library and Temple in his Palace on Mount Palatine, which having been struck with Lightning, the Augurs said the God demanded, that it should be consecrated to him. Horace was then thirty-nine Years Old.

Verf. 1. *Dedicatum Apollinem.*] Mr. Dacier fancies there is something particularly noble in the Opening of this Ode, by sup-
 posing

Od. 31. With Thee bring thy love-warm Son,
The Graces bring with flowing Zone,
The Nymphs, and jocund Mercury,
And sprightly Youth, who without Thee
Is nought but savage Liberty.

}

the Festival should be celebrated with the greatest Modesty and Discretion.

SAN.

7. *Juventas.*] Young People, who behaved themselves indecently, were turned out of this Festival; but the Poet means, in general, that Youth is savage and rude, if it be not softened and refined by Love.

SAN.

8. *Mercuriusque.*] As Mercury was the God of Eloquence and Wit, he was a Companion very fit to enliven the Gaiety of such a Conversation.

DAC.

Plutarch tells us Mercury was usually placed next to Venus, because the Pleasures of Love consist principally in Conversation.

ODE XXXI. TO APOLLO.

WHEN at Apollo's hallow'd Shrine
The Poet hails the Power divine,
And here his first Libations pours,
What is the Blessing he implores?
He nor desires the swelling Grain,
That yellows o'er Sardinia's Plain;
Nor the fair Herds, that lowing feed
On warm Calabria's flowery Mead;
Nor Ivory, of spotless Shine;
Nor Gold, forth-flaming from its Mine;

Nor

posing that Apollo speaks to the Poet, and asks him what Request he hath to make to him on this solemn Occasion.

2. *Novum liquorem.*] Wine, which was now the first Time poured out in Libations made in this new Temple. *Vinum, per quod nova instaurabatur precatio.*

ANCIENT SCHOLIAST.

9. *Calenam*

Non rura, quæ Liris quietâ
 Mordet aquâ, taciturnus amnis.
 Premant Calenam falce, quibus dedit
 Fortuna, vitem; dives & aureis
 Mercator exficcet culullis
 Vina Syrâ reparata merce,
 Dis carus ipsis, quippe ter, & quater
 Anno revisens æquor Atlanticum
 Impune. Me pascunt olivæ,
 Me cichorea, levésque malvæ.
 Frui paratis & valido mihi,
 Latoë, dones; ac, precor, integrâ
 Cum mente, nec turpem senectam
 Degere, nec citharâ carentem.

9. *Calenam falce vitam.*] Dr. Bentley hath sufficiently shown the necessity of this Correction, and Mr. Cuninghame has received it into the Text. The Expression is more natural, and the Epithet better placed.

15. *Me pascunt.*] When the Poet hath described a Crowd of Votaries, who fatigue the God with their Petitions, he prefers his own Prayer, in which his Wishes are bounded by good Sense and Modesty. He leaves to others the Views of an imaginary Happiness, and wisely asks for the real Blessings, which he is capable of enjoying. O ye Gods, says a wise Heathen, deny us what we ask, if it shall be hurtful to us, and grant us whatever shall be profitable for us, even though we do not ask it.

16. *Leves malvæ.*] Easy of Digestion, and which lighten the Stomach. Bona

Nor the rich Fields, that Liris laves,
And eats away with silent Waves.

Let others quaff the racy Wine
To whom kind Fortune gives the Vine;
The golden Goblet let him drain,
Who ventrous plows th' Atlantic Main,
Blest with three safe Returns a Year,
For He to every God is dear.

To me boon Nature frankly yields
Her wholesome Sallad from the Fields,
Nor ask I more, than Sense and Health
Still to enjoy my present Wealth.
From Age and all its Weakness free,
O Son of Jove, preserv'd by Thee,
Give me to strike the tuneful Lyre,
And Thou my latest Song inspire.

19. *Nec turpem senectam.*] An honourable old Age is a Proof
that our Youth was spent in the Practice of Virtue. The Con-
struction of the Words is remarkable, *degere senectam non turpem*,
as in Virgil, where he speaks of the Horse,

— *Abde domo, nec turpi ignosce senectæ;*

We must construe it,

Abde domo, & ignosce senectæ non turpi.

DAC.

ODE

CARMEN XXXII. AD LYRAM.

POSCIMUR. Si quid vacui sub umbrâ
 Lufimus tecum, quod & hunc in annum
 Vivat, & plures, age, dic Latinum,
 Barbite, carmen;
 Lesbio primùm modulate civi;
 Qui ferox bello, tamen inter arma,
 Sive jactatam religârat udo
 Litore navim;

Liberum

Augustus commanded Horace to write the Carmen Seculare. *Horatio seculare carmen componendum Augustus injunxit.* SUET. The Poet, justly sensible of an Honour, which declared him the first Lyric Poet of his Age, in this Ode invokes his Lyre to inspire him with something worthy of such a Mark of Distinction, which might deserve the Care and Regard of Posterity, *Quod & hunc in annum vivat & plures.* HAMELIUS. SANADON.

It is true, this is only a Conjecture, and incapable of Proof; yet it throws a particular Beauty over the Ode; and we shall find in the following Remarks, that it does not want Probability.

Verf. 1. *Poscimur.*] Lambinus says, that this Reading appears in almost all the Manuscripts. Doctor Bentley affirms the contrary. Mr. Dacier assures us, although we read *Poscimur* we may construe it in an Active Sense, and that all Authors have instances of this Kind. This Assertion requires some Proof. Mr. Sanadon has taken some Quotations from Doctor Bentley, in which the Verb *poscor* must necessarily be understood in a Passive Sense, and then concludes that Horace might have used it in the same Manner. Torrentius thinks *poscimur* too bold for a poetical Petition to his Lyre.

Such are too frequently the Differences among Commentators, not in Opinion only, but in their Assertion of Facts. If we receive the present Reading, we may observe a Vivacity and Quickness in the Expression, that shews with how much Pleasure the Poet obeys the Command of Augustus.

2. *Quod & hunc in annum.*] There is a pretty Opposition between the solemn Inspiration, which the Poet now demands for a Work that is to live to Posterity, and all those idle Songs, which were only an Amusement of his gayer Hours.

SANADON
THE

ODE XXXII. TO HIS LYRE.

IF with thee beneath the Shade,
 Many an idle Air I play'd,
 Now the Latian Song, my Lyre,
 With some immortal Strain inspire,
 Such as once Alcæus sung,
 Who, fierce in War, thy Music strung,
 When he heard the Battle roar,
 Or moor'd his Sea-tost Vessel on the Shore.

Wine

The Ancients used the Word *ludere* and *lusus* for Verses made upon little, trifling, or amorous Subjects; and the Greeks called such kind of Writers *παισιμασπίδες*, *Writers of Sports or Plays*.

5. *Lesbio primum*.] In this great Design of the *Carmen seculare* Horace proposes to himself an Imitation of Alcæus, and seems to give him the Glory of inventing Lyric Poetry, because he excelled all his Predecessors in that kind of Composition. SAN.

The Fragments, which we still have of Alcæus, are animated with a Spirit of Grandeur and Courage, that shews him equally formed for War and Poetry. He was the Terror of Tyrants, and all Oppressors of public Liberty; from whence his *minaces Camæna* in the fourth Book. His Superiority to Sappho, when they are represented singing to the Ghosts of the Departed, is finely imagined.

*Utramque sacro digna silentio
 Mirantur umbræ dicere; sed magis
 Pugnas, & exactos tyrannos*

Densum bumeris bibit aure vulgus. Lib. 2. Ode 13.

Thus when They strike the golden Lyre,
 The Ghosts the solemn Sounds admire;
 But when Alcæus lifts the Strain
 To Kings expell'd, and Tyrants slain,
 In thicker Crowds the shadowy Throng
 Drink deeper down the martial Song.

7. Reli-

118 Q. HORATII FLACCI CARMINUM Lib. I.

Liberum, & Mufas, Venerémque, & illi
Semper hærentem Puerum canebat,
Et Lycum, nigris oculis, nigróque
Crine decorum.

O decus Phœbi, & dapibus supremi
Grata testudo Jovis, ô laborum
Dulce lenimen, mihi cumque salve
Rite vocanti.

7. *Religârat.*] This Verb has two Significations entirely opposite, and which may be construed either *to set Sail*, or *to cast Anchor*. The Sense here must determine us to the latter Meaning of the Word, as the Poet opposes the Noise and Tumult of Battle to the Calm and Repose after a Storm.

11. *Lycum nigris oculis.*] Black Eyes and black Hair were Beauties among the Greeks and Romans. Anacreon desires that his favourite Mistress may be painted with black Hair; and Catullus tells a Girl, she is not handsome, because she has not black Eyes.

13. *O decus Phœbi.*] The Hymn sung at the secular Games.

CARMEN XXXIII. AD ALBIUM TIBULLUM.

ALBI, ne doleas plus nimio, memor
Immitis Glyceræ, neu miserabiles
Decantes elegos, cur tibi junior
Læsâ præniteat fide.

Insignem

Mr. Dacier, by a Mistake, which runs through his whole Translation, asserts that Tibullus was but twenty-four Years of Age when this Ode was written, and that consequently the Epithet *Junior* must be understood *a new Lover*, not *a younger*. From the same Mistake he tells us, that Tibullus, having ruined his Fortune in idle and vicious Pleasures, was obliged to retire to his Country-Seat, to avoid the Pursuits of his Creditors.

That amiable Character, which Horace gives him in the Epistle, *Albi, sermonum nostrorum candide iudex*, might at least have taught the

Wine and the Muses were his Theme,
 And Venus, Laughter-loving Dame,
 With Cupid, ever by her Side,
 And Lycus, form'd in Beauty's Pride,
 With his Hair of jetty Dye,
 And the black Lustre of his Eye.
 Charming Shell, Apollo's Love,
 How grateful to the Feasts of Jove!
 Hear thy Poet's solemn Prayer,
 Thou Softner of each anxious Care.

was consecrated to the tutelar Divinities of the Roman Empire, from whence the Poet invokes a Lyre, that was the Glory of Apollo, and the Delight of Jupiter in his Feasts. SAN.

16. *Rite.*] This was a religious Term, which marked the Ceremonies prescribed for all exterior Worship of the Gods. The using it here in a solemn Invocation of the Lyre may open to us the Design of the Ode, and we find it twice used in the *Carmen seculare* in the same Sense. SAN.

ODE XXXIII. TO ALBIUS TIBULLUS.

NO more in Elegiac Strain
 Of cruel Glycera complain,
 Though she resign her faithless Charms
 To a new Lover's younger Arms.

The

the Critic a little more Caution : and although it may not be easy to fix the Year of the Poet's Birth, yet we may conjecture, with great Probability, that he was born about six hundred and ninety. An ancient Life of this Poet says he was honoured with some military Rewards for his Merit in the War of Aquitaine. when by Mr. Dacier's Account he could be only fifteen Years of Age; as, by the same Account he was only twelve Years old at the Battle of Actium. He had early engaged himself in the Cause of Liberty, and

Insignem tenui fronte Lycorida
 Cyri torret amor: Cyrus in asperam
 Declinat Pholoën; sed prius Appulie
 Jungentur capreæ lupis,
 Quàm turpi Pholoë peccet adultero.
 Sic visum Veneri, cui placet impares
 Formas, atque animos sub juga aënea
 Sævo mittere cum joco.
 Ipsum me melior quum peteret Venus,
 Gratâ detinuit compede Myrtale
 Libertina, fretis acrior Adriæ
 Curvantis Calabros sinus.

CARMEN

and continued in that unfortunate Party with great Firmness for which his Fortune was by Augustus divided among his Soldiers. Thus the Critic, by a Train of Mistakes, not only misleads his Readers, but has injuriously treated an amiable and virtuous Character.

Vers. 5. *Tenui fronte.*] The Greeks and Latins thought a low Forehead a great Beauty. *Frons brevis atque modus breviter parvis uncis.* MART. Petronius in the Description of Circé. *Frons minima.* This Taste was so general, that the Ladies used to hide Part of their Foreheads with Bandages, which Arnobius calls *nimbos*. *Imminuerent frontes nimbis.* Dac.

10. *Sic visum Veneri.*] Servius remarks upon a Passage in Virgil that when the Ancients could not perceive the Reason or Justice

The Maid, for lovely Forehead fam'd,
 With Cyrus' Beauties is enflam'd;
 While Pholoë, of haughty Charms,
 The panting Breast of Cyrus warms;
 But Wolves and Goats shall sooner prove
 The Pleasures of forbidden Love,
 Than she her virgin Honour stain,
 And not the filthy Rake disdain.

So Venus wills, whose Power controuls
 The fond Affections of our Souls;
 With sportive Cruelty she binds
 Unequal Forms, unequal Minds.
 Thus, when a better Venus strove
 To warm my youthful Breast to Love,
 Yet could a Slave-born Maid detain
 My willing Heart in pleasing Chain,
 Though fiercer She, than Waves, that roar
 Winding the rough Calabrian Shore.

any extraordinary Action, They used to account for it by saying, it was the Will of the Gods. This Accusation of the Gods has a Kind of Respect in it, which can alone preserve it from being blasphemous.

CARMEN XXXIV.

PARCUS Deorum cultor, & infrequens
 Infanientis dum sapientiæ
 Consultus erro; nunc retrorsum
 Vela dare, atque iterare cursus
 e Cogor relictos; namque Diespiter
 Igni corusco nubila dividens

Plerumque

Translated by Dr. DUNKIN.

The Commentators are much divided about the Design or Intention of this Ode; whether the Poet hath made a formal Recantation of the Epicurean Philosophy, or whether He has done so at the Stoics by a pretended Conversion to their Doctrine. The last Opinion is supported by the following Reasons.

If Horace really abjured the Sect of Epicurus, it must have been in the last ten Years of his Life, as appears by the fourth Epistle of the first Book; and as it was a frequent Argument against the Atheists, that although Clouds are naturally the Cause of Thunder, yet it is sometimes heard in a clear Sky, Horace must have been early known an Instance of this Kind of Reasoning, as well as the Stoical Conclusion drawn from it. But, besides the Weakness of the Reason, which he gives for changing his religious Principles, it is a little extraordinary, that we should not have any other the least Proof of this Conversion in his whole Works.

[Vers. 1. *Parcus Deorum cultor.*] The Epicureans only conform'd to the outward Ceremonies of religious Worship, which they thought the Credulity of the People had established. They had a superficial Kind of Devotion the Poet hath expressed by the Word *parcus*.

[*Infrequens*] There is in this Epithet a remarkable Remark, which the Translation hath endeavour'd to preserve. It is a Metaphor taken from a Soldier, who deserts from his Colour. *Infrequens appellabatur miles qui abest, absuitve à signis.*—

[2. *Infanientis sapientiæ.*] *Wisdom is the very Act of running mad.* According to the Stoics, the System of Epicurus was Folly and Madness: according to the Epicureans, it deserved the Title of Wisdom. Horace hath pleasantly put these two Words together, which seem naturally to destroy each other, and, with an Equivocation that keeps the Reader in Suspense, makes use of the Word

ODE XXXIV.

A Fugitive from Heaven and Prayer,
 I mock'd at all religious Fear,
 Deep scienc'd in the mazy Lore
 Of mad Philosophy; but now
 Hoist Sail, and back my Voyage plow
 To that blest Harbour, which I left before.

For lo! that awful heavenly Sire,
 Who frequent cleaves the Clouds with Fire,
 Parent of Day, immortal Jove!

Late

Sapientia, which either signifies *Wisdom* or *Philosophy*. An Epicurean may understand it in the first Sense, and a Stoic in the second. SAN.

4. *Iterare cursus relictos*.] This metaphorical Expression is taken from a Traveller, who hath mistaken one Road for another, and returns immediately to the Spot, from whence his Wandering began. *Relictos cursus iterare*, is *relegendo cursus iterare*. e

Utque ope virginea nullis iterata priorum

Janua difficilis filo est inuenta relictis. OVID. METAM.

Cursus relictus is not Latin; Heinshus, Dr. Bentley, and Mr. Saadon assure us, that we may say *cursum intermittere*, *cursum desinere*, but never *cursum relinquere*; that it is a Manner of speaking absolutely improper and without Example; and that if we receive the usual Reading, we are obliged to prove, that Horace had been once a Stoic, and had forsaken the Doctrines of that Philosophy, to which he now returns.

5. *Namque Diespiter*.] A Stoic might suppose, that the Strength of his Conviction furnished the Poet with Images so noble, with Cadences so pompous, and Expressions so animated. Yet the Weakness of the single Reason, which he gives for his Conversion, may justly make us suspect, that He hath raised these Strophes with so much Magnificence, only to impose upon the Stoics by an affected Recantation of his Epicurean Errors.

Diespiter signifies *Diei pater*, as *Jupiter* is put for *Jovis pater*, and *Marspiter* for *Mars pater*. SAN.

G 2

7. *Plerum-*

Plerumque, per purum tonantes
 Egit equos, volucrémque currum;
 Quo bruta tellus, & vaga flumina,
 Quo Styx, & invisi horrida Tænari
 Sedes, Atlanteúsque finis,
 Concutitur. Valet ima summis
 Mutare, & insignem attenuat Deus,
 Obscura promens: hinc apicem rapax
 Fortuna cum stridore acuto
 Sustulit, hîc posuisse gaudet.

CARMINUM

7. *Plerumque per purum.*] I who was formerly an Epicurean, now obliged to confess the Being of a God; for I lately heard Thunder rolling in a clear, unclouded Sky, which usually, *plerumque*, proceeds from natural Causes, when the Firmament is covered with Clouds. By placing a Comma after *plerumque* the Sentences Connexion are plain.

BANGIUS. B.

12. *Valet ima summis.*] The Poet here throws off the Mask of Stoicism, and appears an open, undisguised Epicurean. He acknowledges the Being of the Gods, and owns their Power, but for fear of giving too much Trouble to their Indolence, he attributes all Events to Fortune, whose good Pleasure and sovereign Authority govern all Things here below.

DAC. S.

A Writer of critical Observations on Shakespear writes that When Horace was at Athens he imbibed the Principles of Stoic Philosophy. At the breaking out of the Civil War he joined himself to Brutus, who gave him the Command of a Roman Legion. His Fortune being ruined, he went to the Court of Augustus, turned Rake, Atheist, and poet. Afterwards he grew sober, and a Stoic Philosopher again.

Where this Gentleman's critical Sagacity hath found these various Anecdotes of our Poet's Religion, is perhaps impossible

Late through the floating Fields of Air,
The Face of Heaven, serene and fair,
His thundering Steeds, and winged Chariot drove;

When, at the bursting of his Flames,
The ponderous Earth, and vagrant Streams,
Infernal Styx, the dire Abode
Of hateful Tænarus profound,
And Atlas to his utmost Bound,
Trembled beneath the Terrors of the God.

The Hand of Jove can crush the Proud
Down to the meanest of the Crowd,
And raise the Lowest in his stead;
But rapid Fortune pulls him down,
And snatches his imperial Crown,
To place, not fix it, on another's Head.

know. The World hath long enjoyed the good-natured Opinion, that he was an honest Man, and, as he expresses it, a Friend to Virtue and her Friends. With regard to his Religion, it is a little less than an Outrage to human Reason, to think him an Atheist.

14. *Obscura.*] The Critics agree that Horace, in Purity of Style, should have written *obscurum* after *insignem*. Doctor Bentley reads *insigne*, and Mr. Sanadon thinks it one of the happiest Corrections in Mr. Cunningham, that he hath set *insignia* in grammatical Opposition to *obscura*. If the Reader approve of this last Correction, he must allow the poetical Licence of making *insignia* three Syllables, of which there are several Instances in the Poets.

CARMEN XXXV. AD FORTUNAM.

O Diva, gratum quæ regis Antium,
 Præfens vel imo tollere de gradu
 Mortale corpus, vel superbos
 Vertere funeribus triumphos :
 Te pauper ambit sollicitâ prece
 Ruris colonus : te dominam æquoris,
 Quicumque Bithynâ laceffit
 Carpathium pelagus carinâ :
 Te Dacus asper, te profugi Scythæ,
 Urbesque, gentesque, & Latium ferox,
 Regumque matres barbarorum, &
 Purpurei metuunt tyranni.
 Injurioso ne pede proruas
 Stantem columnam; neu populus fremens
 Ad arma cessantes, ad arma
 Concitet, imperiumque frangat.

The Subject of this Ode is perfectly noble, well designed, and well executed. Its Versification is flowing and harmonious, its Expression bold and sublime.

In the Year 719 Augustus was on his March to Britain, but was recalled by a Revolt of the Dalmatians. In 727, having ended the Civil Wars by the Defeat of Antony, He again resolved to turn his Arms against that Island, but was satisfied with an Embassy from thence, and a Promise of Obedience to any Conditions, which He pleased to impose upon Them. These Conditions not being well observed, He was determined to make the Britons feel the Effects of his Displeasure, yet was again obliged to employ the Forces of the Republic in suppressing an Insurrection of the Salassi, Cantabri, and Austrii.

It is indifferent, upon which of these Occasions this Ode was written, and it is impossible to determine with any Exactness.

13. *Injurioso.*] These two Strophes will appear with a very different Sense according to the Manner of Pointing. If we make a full Stop at *metuunt*, the first Strophe can only express the Fears, with which Kings and Nations regard the Powers of Fortune; and the second will be turned into a Prayer for the Roman State, which is naturally represented by a Column, raised and strengthened by the

ODE XXXV. TO FORTUNE.

G Oddeſs, whom Antium, beauteous Town, obeys,
 Whoſe various Will with inſtant Power can raiſe
 Frail Mortals from the Depths of low Deſpair,
 Or change proud Triumphs to the funeral Tear;

Thee the poor Farmer, who with ceaſeleſs Pain
 Labours the Glebe; Thee, Miſtreſs of the Main,
 The Sailor, who with fearleſs Spirit dares
 The riſing Tempeſt, courts with anxious Prayers:

Thee the rough Dacian, Thee the vagrant Band
 Of field-born Scythians, Latium's warlike Land,
 Cities and Nations, Mother-Queens revere,
 And purple Tyranny beholds with Fear.

Nor in thy Rage with Foot deſtructive ſpurn
 This ſtanding Pillar, and its Strength o'erturn;
 Nor let the Nations riſe in bold Uproar,
 And Civil War, to break th' imperial Power.

With

the Victories of Auguſtus, yet liable to be ſhaken and overturned by Revolts and Inſurrections in the Abſence of that Prince. If we read the Paſſage with the uſual Pointing, the Word *metuunt* muſt refer to the Column and Empire of each particular King, Nation, and Country. But, beſides that it would be more elegant, Horatian Latin, to ſay *metuunt ne proruas*, rather than *metuunt te, ne proruas*, there ſeems to be ſome Hardneſs in the Expreſſion, if we apply the ſtanding Pillar to ſo many different Nations, particularly to the vagrant Scythians, who can very hardly be ſaid to fear, that the Nations ſhould riſe to break their Empire.

If the Tranſlator could have ventured ſo bold an Alteration, he would have printed this Strophe after *Partibus, Oceanoque rubro*. We ſhould then have the Character and Deſcription of Fortune in one, unbroken Length, and each Strophe would begin with ſome new Inſtance of her Power. The Prayer to the Goddeſs would then be regularly continued, and end very happily with a Petition for confirming the Grandeur of the Roman State, and its Preſervation from any future Inſurrections of the Nations, which it had ſubdued, and which were now at Peace, *ad arma ceſſantes*.

This laſt Reflexion would better introduce the Remembrance of

Te semper anteit sæva Necessitas
 Clavos trabales, & cuneos manu
 Gestans ahenâ; nec severus
 Uncus abest, liquidumve plumbum.
 Te spes, & albo rara fides colit
 Velata panno; nec comitem abnegat,
 Utcumque mutatâ potentes
 Veste domos inimica linquis.
 At vulgus infidum, & meretrix retro
 Perjura cedit: diffugiunt cadis
 Cum face siccatis amici,
 Ferre jugum pariter dolosi.
 Serves iturum Cæsarem in ultimos
 Orbis Britannos, & juvenum recens
 Examen, Eois timendum
 Partibus, Oceanoque rubro.

Eheu!

the Civil War, the Miseries and Crimes, which it produced, and the Prayer, which concludes the Ode.

17. *Sæva Necessitas.*] Mr. Dacier imagines, that these Lines are a Description of a Picture in Antium, or rather of one drawn by the Hand of the Poet, whom he doth not doubt to be an excellent Painter. The Conjecture is indeed a Compliment to our favourite Author, yet a little difficult of Proof.

The Retinue of Fortune is well chosen. Necessity goes before Her, because there is nothing capable of resisting her Power. Hope is made her Companion, because Fortune is the Refuge of the Miserable, and Fidelity never leaves Her, because a true Friend is equally constant to bad, as to good Fortune. SAN.

Mr. Spence, in his *Polymetis*, gives us a very different, and very ingenious Explanation of this Passage. These Instruments he thinks, are Signs and Emblems of Firmness and Stability, not of Torture and Punishment. The *clavi trabales* were used to *pin* and fasten the great Beams in Buildings. The *cunei* were Wedges, driven to bind and strengthen the different Parts of a Building. The Stones were very large, and often fastened together by *Cramping-Irons*, and *Lead*, poured into their Interstices, for the Romans used no cement in their noblest Buildings. Thus the *uncus* and *liquidum plumbum* are well explained. The Remainder of his Notes upon the Passage greatly deserve the Reader's Attention.

22. Nec

With solemn Pace and firm, in awful State
Before Thee stalks inexorable Fate,
And grasps empaling Nails, and Wedges dread,
The Hook tormentous, and the melted Lead :

The Hope and Honour, now, alas, how rare !
With White enrob'd, attend with duteous Care,
When from the Palace of the Great you fly
In angry Mood, and Garb of Misery.

Not such the Crowd of light Companions prove,
Nor the false Mistress of a wanton Love,
Faithless who wait the lowest Dregs to drain,
Nor Friendship's equal Yoke with Strength sustain.

Propitious guard our Cæsar, who explores
His venturous Way to farthest Britain's Shores ;
Our new rais'd Troops be thy peculiar Care,
Who dreadful to the East our Banners bear.

Alas !

22. *Nec comitem abnegat.*] This Passage hath some Difficulty. Fortune never leaves any Person. When she is favourable, the Poet represents her under the Idea of a Woman finely dressed, who fills her House with Happiness and Abundance; but when she changes her Temper, she is represented as changing her Dress, and leaving the House to Destruction and Misery. Thus she still continues a Companion, even to them, whom she hath rendered miserable.

DAC.

This seems to be rather a literal Construction of the Words, than the poetical Meaning of the Author, who, by Fortune's changing her Dress, alludes to the Habits of Mourning, worn by People in Affliction.

26. *Diffugiunt cadis.*] This Image, taken from the Lees of Wine, hath something extremely below the Dignity of this Ode ; and however beautiful the next Idea may be, in which a false Friend is said to refuse to bear the Yoke of Life, yet there seems to be something faulty in joining two Comparisons together so very different in Kind. The best Latin Authors, especially the Poets, are but too careless in this Respect. *Multi, quum initium à tempestate sumserint, incendio aut ruina finiunt.* QUIN. DAC. SAN.

31. *Eois timendum.*] In the End of the Year 727, Ælius Gallus marched with an Army to succeed Cornelius in the Government of Egypt, and as he wanted a Fleet for his Expedition against the Arabians, He ordered a Number of Ships to be built in the

Eheu! cicatricum & sceleris pudet,
Fratrúmque. Quid nos dura refugimus

Ætas? Quid intactum nefasti

Liquimus? Unde manum juvenus

Metu Deorum continuit? Quibus

Pepercit aris? O utinam novâ

Incude diffingas retusum in

Messagetas, Arabásque ferrum.

Ports of the Red Sea. As this Army alarmed all the Countries of the East, so the Romans had the greatest Expectations, that it would revenge all the Insults, which the Republic had received from the Parthians.

There are a great many wise Conjectures, which attempt to account for the Name of the Red Sea, and probably those of greatest Learning have least Truth. Thus of the White Sea, the Blue Sea, the Black Sea, the Green Sea, &c. where Chance or Fancy, or some particular Event hath produced these Names which have furnished such abundant Matter of Erudition to Critics. SAN.

33. Ebru!

CARMEN XXXVI.

ET thure, & fidibus juvat
Placare, & vituli sanguine debito
Custodes Numidæ Deos;

Qui nunc, Hesperia sospes ab ultimâ,
Caris multa sodalibus,

Nulli plura tamen dividit oscula,
Quàm dulci Lamix, memor

Actæ non alio rege puertix,
Mutatæque simul togæ.

Crescã

It is probable that this Ode was written in the Year 730, when Numida returned with Augustus from the War of Spain; and we may judge with how much Tendernefs Horace loved his Friends, when he celebrated their Return with Sacrifices, Dances and Songs. SAN.

Vers. 2. *Placare.*] Although Numida was returned, yet his Friends ought still to fear the Anger of the Gods until they had performed

Alas! the shameless Scars! the guilty Deeds,
When by a Brother's Hand a Brother bleeds!
What Crimes have we, an iron Age, not dar'd?
In Terror of the Gods what Altar spar'd?

Oh! that our Swords with civil Gore distain'd,
And in the Sight of Gods and Men profan'd—
Sharpen again, dread Queen, the blunted Steel,
And let our Foes the pointed Vengeance feel.

33. *Eheu! cicatricum.*] The Poet artfully laments the Calamities of the civil War, from which Augustus had relieved the Commonwealth, and to which it might be again exposed by his Absence. SAN.

38. *O utinam.*] Horace prays to Fortune, that she would forge again the Swords which had been stained with the Blood of the Romans in the civil War, that they might be employed against the Enemies of the Republic. While they were polluted with civil Blood, they must be Objects of Hatred and Aversion to the Gods. DAC.

ODE XXXVI.

WITH Incense heap the sacred Fire,
And bolder strike the willing Lyre.
Now let the Heifer's votive Blood
Pour to the Gods its purple Flood;
Those guardian Gods, from farthest Spain,
Who send our Numida again.

A thousand Kisses now He gives,
A thousand Kisses He receives.
But Lamia most his Friendship proves,
Lamia with Tendernefs he loves.
At School their youthful Love began,
Whence they together rose to Man.

With

performed their Vows, and offered the Sacrifice they had promised. DAC.

9. *Mutatæque simul togæ.*] The Greeks and Latins called the Tutors of their Children *Kings*, or *Governors*. At the Age of
G 6 seventeen

Crescâ ne careat pulchra dies notâ;
 Neu promptæ modus amphoræ,
 Neu morem in Salium sit requies pedum;
 Neu multi Damalis meri
 Bassum Threïciâ vincat amystide;
 Neu desint epulis rosæ,
 Neu vivax apium, neu breve lilium.
 Omnes in Damalin putres
 Deponent oculos; nec Damalis novo
 Divelletur adultero,
 Lascivis hederis ambitiosior.

CARMEN

seventeen their Youth put on the Toga, and were no longer under a Tutor's Power. The Toga was a large Mantle, worn over the Tunica, and different in Length, Colour and Ornaments, according to the Fortune or Profession of the Wearer. SAN.

10. *Crescâ ne careat.*] As Chalk was found in great Abundance in Crete, the Ancients used to say proverbially a *Cretan Mark* for any Mark of Joy and Happiness; on the contrary, their unlucky Days were said to be marked with black.

Cretâ an carbone notandi.

Hor.

Illâ prius cretâ, mox hæc carbone notasti. Pers. LAMB.

13. *Multi Damalis meri.*] The ancient Romans had such an Abhorrence of a Woman's drinking to Excess, that the Laws of the twelve Tables permitted an Husband to punish his Wife with Death, who was guilty of that Crime. *Uxorem temulentam marito puniendi occidendive jus potestasque esto.* SAN.

Torrentius thinks that Damalis intended *ut mulierum est mos* to spare her Lover Numida in this Drinking Match, and that therefore the Challenge is formed between her and Bassus, who is encouraged to attack this Mistress of the Feast.

14. *Threïciâ amystide.*] This Term is Greek, and signifies a Custom among the Thracians of drinking a certain Measure of Wine without closing the Lips or taking Breath. LAMB.

16. *Vivax*

With happiest Marks the Day shall shine,
Nor want th' abundant Joy of Wine ;
Like Salian Priests the Dance we'll lead,
And many a mazy Measure tread.
Now let the Thracian Goblet foam,
Nor in the breathless Draught o'ercome
Shall Bassus yield his boasted Name
To Damalis, of tipling Fame.

Here let the Rose and Lilly shed
Their short-liv'd Bloom ; let Parsley spread
Its living Verdure o'er the Feast,
And crown with mingled Sweets the Guest.
On Damalis each amorous Boy
Shall gaze with Eyes, that flow with Joy,
While she, as curls the Ivy-Plant,
Shall twine luxuriant round her new Gallant.

16. *Vivax apium.*] A Kind of wild Parsley, of a beautiful Verdure, which preserves its Freshness a long Time, from whence the Poet calls it *vivax*. SAN.

17. *Putres oculos.*] The Eye, by Excess of Wine, is loose and flowing, or almost dissolved and broken. As Love has the same Effect, Anacreon desires a Painter to draw the Eyes of his Mistresses, like those of Venus, *flowing in Moisture*. *Ille est in Venere putris.* Pers. TURNER.

CARMEN XXXVII. AD SODALES.

NUNC est bibendum, nunc pede libero
 Pulsanda tellus; nunc Saliaribus
 Ornare pulvinar Deorum
 Tempus erat dapibus, sodales.
 Antehac nefas depromere Cæcubum
 Cellis avitis, dum Capitolio
 Regina dementes ruinas,
 Funus & imperio parabat,
 Contaminato cum grege turpium
 Morbo virorum; quidlibet impotens
 Sperare, fortunâque dulci
 Ebria; sed minuit furorem
 Vix una sospes navis ab ignibus;
 Mentémque lymphatam Mareotico

Redegit

Translated by Dr. DUNKIN.

The Death of Cleopatra put an End to the War between Octavius and Antony. Horace composed six Odes upon this Subject, and although this be the last, yet it is not the least beautiful. As if the Success of Octavius had given him new Strength, the Poet and Hero are equally triumphant. The Character of Cleopatra is perfectly finished, and her Death represented in very natural and lively Colours. All her Passions are in violent Motion; her Ambition is Drunkenness; her Love is Madness; and her Courage is Despair; while the Soul of the Poet seems to be animated with all her Transports, which break forth into a Grandeur of Sentiments, a Boldness of Figures, and an Energy of Expression.

We may observe in this Ode (as in all the others which were written on the Subject of the civil Wars) a constant Tenderness and Care for the Person of Antony. He raised the whole East in Arms against Octavius, and his Death had now delivered that Prince from a dangerous Rival, and put an End to a War, which had laid waste the Republic so many Years. Yet all the Indignation of the Poet falls upon Cleopatra, and her Death alone is proposed as an Object of the public Joy. *Torr. SAN.*

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ODE XXXVII. TO HIS COMPANIONS.

NOW let the Bowl with Wine be crown'd,
 Now lighter dance the mazy Round,
 And let the sacred Couch be stor'd
 With the rich Dainties of a priestly Board.
 Sooner to draw the mellow'd Wine,
 Prest from the rich Cæcubian Vine,
 Were impious Mirth, while yet elate
 The Queen breath'd Ruin to the Roman State.
 Surrounded by a tainted Train,
 Wretches enervate and obscene,
 She rav'd of Empire—nothing less—
 Vast in her Hopes, and giddy with Success.
 But, hardly rescu'd from the Flames,
 One lonely Ship her Fury tames; While

Besides the prudential Reasons of not offending the Party of Antony, which must have been still very powerful in Rome, Horace might possibly have known that unhappy Roman, and was too generous to insult his Reputation after his Death.

Vers. 1. *Nunc est bibendum.*] Instead of losing himself in puerile Descriptions of the public Joy, the Poet passeth at once to the Causes, from whence it rose. The boundless Projects of Cleopatra; those Alarms, which she caused through the whole Empire; the Ruin of her Fortune, and the melancholy Catastrophe of her Death, are the Objects, that animate the Scene, and fix our Attention.

SAN.

2. *Nunc Saliaribus.*] Upon any Event advantageous to the State, the Romans ordered public Prayers in the Temples, and invited the Gods to Banquets of the greatest Magnificence. The Expression of Horace is perfectly exact; all the Ornaments of the Entertainment were a Compliment to the Gods, but the Profit belonged to their Priests.

SAN.

13. *Ab ignibus.*] The Fleet of Antony, even after his Flight, made such an obstinate Resistance, as obliged Augustus to send for Fire from his Camp to destroy it.

DAC.

15. *Veros*

Redegit in veros timores

Cæsar, ab Italiâ volantem

Remis adurgens (accipiter velut

Molles columbas, aut leporem citus

Venator in campis nivalis

Æmonix) daret ut catenis

Fatale monstrum; quæ generosiùs

Perire quærens, nec muliebriter

Expavit ensem, nec latentes

Classe citâ reparavit oras.

Ausâ & jacentem visere regiam

Vultu sereno fortis, & asperas

Tractare serpentes, ut atrum

Corpore combiberet venenum,

Deliberatâ

15. *Veros timores.*] Horace says, that continual Feasting and Drinking, had disordered Cleopatra's Understanding even to Madness, and these *veros timores* are put in strong Opposition to *quid libet impotens sperare*. Her Hopes were vain, but all her Fears were real.

16. *Ab Italiâ volantem.*] Cleopatra left Egypt with a numerous and formidable Fleet, and sailed, as to a certain Conquest, towards Italy, which, from being an Object of her Hopes, was now become a Scene of Terror, from which She fled, in the greatest Disorder, with all the Speed of Sails and Oars. SAN.

20. *Daret ut catenis.*] Octavius had given particular Directions to Proculeius and Epaphroditus to take Cleopatra alive, that He might make Himself Master of her Treasures, and have the Glory of leading her in Triumph. Justly sensible of this Ignominy, She had reserved a Dagger for her last Extremities, and when She saw Proculeius enter, she raised it to stab herself, but He dexterously wrenched it from her. LAMB.

21. *Monstrum; quæ.*] This Manner of speaking is not without Examples in the best Authors. *Ubi est scelus, qui me perdidit?* TERENT. *Duo importuna prodigia, quos egestas, &c.* CICERO. where the Adjective is applied to the Person, rather than to the Substantive. SAN.

25. *Jacentem regiam.*] It would contradict the Faith of History to construe *jaçantem* lying in Ruins, *dirutam* or *distructam*. In Purity of Style it may signify *mæstam*, *desolatam*, *desperatam*. SAN.

26. *Aspi-*

While Cæsar with impelling Oar
Pursued her flying from the Latian Shore:

Her, with Egyptian Wine inspir'd,
With the full Draught to Madness fir'd,
Augustus sober'd into Tears,
And turn'd her Visions into real Fears.

As darting sudden from above
The Hawk attacks a tender Dove:
Or sweeping Huntsman drives the Hare
O'er wide Æmonia's icy Desarts drear;

So Cæsar through the Billows prest
To lead in Chains the fatal Pest:
But she a nobler Fate explor'd,
Nor Woman-like beheld the deathful Sword,

Nor with her Navy fled dismay'd,
In distant Realms to seek for Aid,
But saw unmov'd her State destroy'd,
Her Palace desolate, a lonely Void;

With fearless Hand she dar'd to grasp
The Writhings of the wrathful Asp,
And suck the Poison through her Veins,
Resolv'd on Death, and fiercer from its Pains:

Then

26. *Asperas.*] ~ This Word, taken in the Sense of *exacerbatus*, forms a very beautiful Image, and exactly agreeable to History; for Plutarch tells us, that She provoked the Asp to greater Fury by pricking it with a golden Spindle. *Aspidem peribent fuso aureo ipsam laceffentis & stimulantis arripuisse Cleopatram* Trachium.

Thus died the most beautiful and most ambitious Princess in the World. at the Age of thirty eight Years, of which She reigned seventeen. With her fell the Egyptian Monarchy, which had subsisted

Deliberatâ morte ferocior :
 Sævis Liburnis scilicet invidens,
 Privata deduci superbo
 Non humilis mulier triumpho.

39

subsisted two hundred fourscore and fourteen Years, under thirteen Kings of the Family of the Lagidæ.

30. *Sævis Liburnis.*] The Poet mentions these Verses, not only

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CARMEN XXXVIII. AD PUERUM,

PERSICOS odi, puer, aparatus :
 Displicent nexæ philyrâ coronæ :
 Mitte sectari, rosa quo locorum
 Sera moretur.
 Simplici myrto nihil allabores
 Sedulus curæ: neque te ministrum
 Dedecet myrtus, neque me sub arctâ
 Vite bibentem.

Q. HORATII

This little Piece hath nothing remarkable either in the Subject or the Composition. It is rather a Song than an Ode; and yet the Genius and Manner of a great Master appears in the smallest Works. We find here an Expression easy and natural, Verses flowing and harmonious, and a little Stroke of Pleasantry, which very happily ends the Song. Horace had probably invited some of his Friends to Supper, and his Slave was making an extraordinary Preparation for their Entertainment. But our Poet, in his Epicurean Wisdom, declares that Pleasures more simple and less extravagant were better suited to his Taste.

SAN.

Vers. 3. *Rosa sera.*] They, who were more soft and delicate, thought themselves very little elegant, unless their Luxury changed the whole Year; unless they had Winter-Roses floating in their

Cups.

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Then scorning to be led the Boast
Of mighty Cæsar's naval Host,
And arm'd with more than mortal Spleen,
Defrauds a Triumph, and expires a Queen.

because they were particularly serviceable in gaining the Victory,
but in Compliment to his Patron Mæcenas, who commanded
that Squadron.

SAN.

ODE XXXVIII. TO HIS SLAVE.

I Tell thee, Boy, that I detest
The Grandeur of a Persian Feast,
Nor for Me the Linden's Rind
Shall the flowery Chaplet bind;
Then search not where the curious Rose
Beyond his Season loitering grows,
But beneath the mantling Vine
While I quaff the flowing Wine,
The Myrtle's Wreath shall crown our Brows,
While You shall wait, and I carouse.

Cups. *Delicati illi & fluentes parum se lautos putabant, nisi luxuria vertisset annum, nisi hybernæ poculis rosæ innataissent.* PACAT.

6. *Sedulus curæ.*] The Elegance of this Reading, which Mr. Cuninghame hath restored from an ancient Manuscript, had escaped the common Grammarians and Copyists. They believed they were obliged to read *curo* with regard to Horace, or *cura* with relation to his Slave.

SAN.

7. *Dodecet myrtus.*] The Ancients used to crown their Heads with Myrtle in their Feasts, not only because it was sacred to Venus, but because they thought it dispelled the Vapours of their Wine.

LAMB.

T H E

Q. HORATII FLACCI
C A R M I N U M
LIBER SECUNDUS.

CARMEN I. AD ASINIUM POLLIONEM,

MOTUM ex Metello consule civicum,
Bellique causas, & vitia & modos,
Ludumque Fortunæ, gravisque
Principum amicitias, & arma

Nondum

Translated by Dr. DUNKIN.

Pollio since the Year 715 lived in a private Manner at Rome, and in his Retirement had written several Tragedies, which in the Judgement of Horace and Virgil, had equalled the Stage of Rome to that of Athens. But a Work better meriting his whole Strength and Attention was an History of the civil Wars. It was already far advanced, when the Poet wrote this Ode, and being apprehensive lest that Applause, which Pollio received from the Stage, might interrupt a History so interesting to the Republic, He urges him in the strongest Manner, to continue it, yet tells him at the same Time, how delicate and dangerous a Work he had undertaken. Mr. Dacier believes, that this Ode was written in the Year 714, two Years after the Battle of Philippi, when Pollio was Consul. Yet it is very little reasonable, that he should have Leisure in the very Action of the Perusian War, the Treaty of Brundisium, and the Business of his Consulship, to write either Histories or Tragedies: and as Pollio was actually then in Arms against Octavius to hinder his Passage over the Alps, it must have been a very poetical Indiscretion in Horace to write to him with so much Friendship and Esteem. Besides, Octavius was the Year before so powerful in Rome, that he obliged Lucius Antonius the Consul, and Brother of the Triumvir, to leave it; nor is it probable, that he would have suffered Pollio to exer-

cise

THE SECOND
B O O K
OF THE
ODES *of* HORACE.

ODE I. TO ASINIUS POLLIO.

O POLLIO, Thou the great Defence
Of sad, impleaded Innocence,
On whom, to weigh the grand Debate,
In deep Consult the Fathers wait;
For whom the Triumphs o'er Dalmatia spread
Unfading Honours round thy laurel'd Head,

Of

cise an Office of so much Power, while he was openly engaged in the Party of Antony. The War of Perusium ended in Spring 714, and Dion writes that Antony, whom Pollio had joined, did not return to Italy until the Month of July the same Year; and as the Peace of Brundisium, concluded by the Interposition of Coccius, Mæcenæ, and Pollio, was not perfected until September, Pollio's Consulship could have continued but a short Time, and consequently he could have but little Leisure for writing. If then we fix the Date of this Ode in the Year 725, when the civil War was ended by the Death of Antony, we shall allow Pollio a sufficient Time for his History, and we may with more Probability suppose, that he undertook such a Work as an Amusement in his Retirement from public Affairs. SAN.

The first Stanza in the Translation is the fourth in the Original. It was the first in our Poet's Intention, and in our Language there seems to be more Ease in the Address, by this Arrangement.

Verf. 2. *Vitia & modos.*] These two Words bear a very different Sense. The first shews the Consequences and Effects of
the

Nondum expiatis uncta cruoribus,

Periculosa plenum opus aleæ

Tractas, & incedis per ignes

Suppositos cineri doloſo :

Paulum ſeveræ Muſa tragædiæ

Deſit theatriſ: mox, ubi publicas

Res ordinâriſ, grande munus

Cecropio repetes cothurno,

Inſigne mœſtiſ præſidium reiſ,

Et conſulenti, Pollio, curiæ ;

Cui laurus æternos honores

Dalmatio peperit triumpho.

the civil War; the ſecond explains the Conduct and Circumſtances of it.

4. *Gravæſque Principum amicitiaſ.*] Velleius, ſpeaking of the firſt Triumvirate, gives uſ the full Idea of this Epithet *græviſ*, *Inter Cæſarem, Pompeium, & Cræſſum inita Potentiæ ſocietas, quæ Urbi, Orbique terrarum, nec mirâs diverſoque tempore ipſiſ exitiabilis fuerit.* The ſame might be ſaid of the ſecond Triumvirate, according to an Expreſſion of Cato; *It was not their Enmity, but their Friendſhip, that was fatal to the Republic.*

5. *Nonaum expiatiſ.*] Horace here means the Ceremonies of Expiation, with which the Pontiff uſed to purify the People, when polluted with the Blood of their Fellow Citizens. They appeared in Arms in the Campus Martiuſ; the Ceremony was called *Armiluftrium*, and the Sacrifice *Solitauralia*.

6. *Periculosa opus.*] This and the two following Lines repreſent to Pollio his Danger in attempting a Work of ſo much Importance in the Subject, and ſo much Delicacy in the Manner of treating it. The Faith of Hiſtory was to be preſerved, yet without offending Auguſtuſ, or diſobliging the many Families, who had been deeply engaged in the civil War. Theſe two Expreſſions, by which the Poet would repreſent this political Danger, *a Work of dangerous Die*, and *walking through Fires*, ſeem to have been proverbially uſed in the Roman Language. *Facta eſt alea. Ultimam experiri aleam.*

Infelix, properas ultima noſſe mala,

Et miſer ignotoſ veſtigia ferre per igneſ.

Propert.

9. *Severæ Muſa tragædiæ.*] Beſides the political Danger of writing ſuch an Hiſtory, the real Difficulty of executing it happily required Pollio's whole Art and Penetration; his utmoſt Dili-

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Of warm Commotions, wrathful Jars,
 The growing Seeds of civil Wars;
 Of double Fortune's cruel Games,
 The specious Means, the private Aims,
 And fatal Friendships of the guilty Great,
 Alas! how fatal to the Roman State!

Of mighty Legions late subdu'd,
 And Arms with Latian Blood imbru'd,
 Yet unaton'd (a Labour vast!
 Doubtful the Die, and dire the Cast!)
 You treat adventurous, and incautious tread
 On Fires, with faithless Embers overspread:

Retard a while thy glowing Vein,
 Nor swell the solemn, tragic Scene;
 And when thy sage, historic Cares
 Have form'd the Train of Rome's Affairs,
 With lofty Rapture re-inflam'd, infuse
 Heroic Thoughts, and wake the buskin'd Muse:

Hark!

gence and Care. The Poet therefore advises him to quit all other Studies; to forget the Muse, who presides over Tragedy, and to give himself entirely to this *grandæ munus*. But when he shall have ordered, when he shall have formed the public Affairs by finishing their History, let him then return to the Applause of the Theatre; to that Kind of Writing, in which he had so much Success.

SAN.

10. *Publicas res ordinâris*.] The ancient Scholiasts understand *ordinâris* for *scripseris*, and although the Word be not very common in this Acceptation, yet Horace, a great Imitator of the Greeks, hath taken from them an Expression, that signifies the Composition and Order of the different Matters, which enter into a learned Work. *Συλλαρίεω* signifies to write a Book, as *Συλλαμα*, a Book or Volume.

BENT.

Another Argument, of great Authority to confirm this Sense of the Ode, is an ancient Manuscript, quoted by Turnebus and Scaliger, with this Title: *Ad Asinium Pollionem, virum consularem, ut intermissis tragædiis, belli civilis describat historiam*.

16. *Dalratio triumpho*.] Appian tells us, that Antony sent an Army against the Parthinæans, a People of Illyria, who made frequent

Jam nunc minaci murmure cornuum
 Perstringis aures : jam litui strepunt :
 Jam fulgor armorum fugaces
 Terret equos equitumque vultus.
 Videre magnos jam videor duces
 Non indecoro pulvere sordidos,
 Et cuncta terrarum subacta,
 Præter atrocem animum Catonis.
 Juno, & Deorum quisquis amicior
 Afris, inultâ cesserat impotens
 Tellure, victorum nepotes
 Rettulit inferias Jugurthæ.

quent Incurſions into Macedonia. *Exercitum miſit in Parthina- gentem Illyricam, Macedoniam incurſare ſolitos.* Dion writes, that Pollio by ſome Battles appeaſed an Inſurrection in Epidaurus, a City of the Parthinaeans. *Eodem tempore apud Epidaurios (Parthinaeorum urbs eſt Epidaurus) tumultum coortum Pollio, factis aliquot præliis, compeſcuit.* The Marble Tables, upon which the Romans preſerved the Memory of their Triumphs, have this Inſcription; Pollio, the Proconſul, in the Year — triumphed the twenty fifth Day of October for his Conqueſt of the Parthinaeans. *Caius Afinius Cneij Pollio proconſul anno — ex Parthina octavo calendas Novembres.*

THESE three Paſſages naturally give Light to each other, and the laſt ſays expreſſly, that Pollio was Proconſul when he triumphed for this Expedition. It is true that the Year of this Triumph is effaced in the Inſcription; but it is clearly marked in the Lines which immediately precede, where it is ſaid, that Lucius Marcius Censorinus was Conſul. His Conſulſhip fell upon the Year 715, which Dion has marked for the Year of Pollio's Triumph, and conſequently an Ode, which mentions his Triumph, could not have been compoſed while he was Conſul.

It was neceſſary to aſcertain the Time of Pollio's Triumph, and to prove it was after his Conſulſhip, becauſe ſome Commentators ſay, the Ode was written during his Continuance in that Office, and from thence conclude, that the Expreſſions *Ordinare res publicas* and *conſulenti curiæ præſidium* mean his ordering the Affairs of the Republic as her Chief Magiſtrate, and directing the Counſels of the Senate as her Conſul. The firſt of theſe Expreſſions hath been already explained; the other might have been a Compliment to any Senator of Eloquence and Dignity.

21. *Videre magnos.*] The Authority of the Manuſcripts appears in favour of the uſual Reading *audire*, but Reaſon requires *videre*.

HORACE

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Vol. I.

Hark! the shrill Clarion's Voice I hear,
 Its threatening Murmurs pierce mine Ear;
 And in thy Lines, with brazen Breath,
 The Trumpet sounds the Charge of Death;
 While the strong Splendors of the Sword affright
 The flying Steed, and marr the Rider's Sight!

Panting with Terror, I survey
 The martial Host in dread Array,
 The Chiefs, how valiant and how just!
 Defil'd with not inglorious Dust,
 And all the World in Chains, but Cato, see
 Of Spirit unsubdued, and dying to be free.

Imperial Juno, fraught with Ire,
 And all the partial Gods of Tyre,
 Who, feeble to revenge her Cries,
 Retreated to their native Skies,
 Have in the Victor's bleeding Race repaid
 Jugurtha's Ruin, and appeas'd his Shade.

What

Horace is not here speaking of any Orders given by the Generals, nor of any Harangues made to the Soldiers, but with a bold, poetical Spirit describing their Actions, and Actions are the proper Objects of Sight, not of Hearing. The Correction was made by Beroaldus, and appeared so necessary, that Dr. Bentley, Mr. Cuninghame, and Sanadon, have received it.

24. *Atrocem animum.*] All the Praises, which this Republican Hero hath received from different Authors, are not equal to this single Character, that Cæsar found it easier to subdue the whole World, than the inflexible Spirit of Cato. Virgil, in the same sense, says *virtus ferox*, and Silius Italicus *atrox virtus*. BOND.
 25. *Juno & Deorum.*] Horace here leaves the History of Politics, and without any Connexion with the former Part of the Ode, throws himself into such Reflections, as he knew could not be disagreeable to Augustus. With his usual Address upon this delicate Subject, He avoids the true Causes of the civil Wars, and ascribes them, not to the Ambition of Cæsar, but to the Vengeance of the Gods.

DAC.

28. *Retulit inferias.*] It is not necessary, with regard to the prosody, to write this Word with a double Consonant, *retulit*.
 Vol. I. H It

Quis non Latino sanguine pinguior

Campus sepulcris impia prœlia

Testatur, auditumque Medis

Hesperiae sonitum ruinæ?

Quis gurgēs? Ecquæ flumina lugubris

Ignara belli? Quod mare Dauniæ

Non decoloravere cædes?

Quæ caret ora cruore nostro?

Sed ne relictis, Musa procax, jocis,

Cææ retractes munera nœniæ:

Mecum Dionæo sub antro

Quære modos levioꝛe plectro.

CARMEN

It is the Mistake of Copyists and Printers, as in the Words, *reli-
gionis, reliquia, reliquus*, when the Verse requires, that the first
Syllable should be long. It is here understood in the same Sense,
as the Proverb *par pari referre*, and *inferias* alludes to a Custom
of the Ancients, who sacrificed a Number of Prisoners upon the
Tombs of their Generals. This Custom at length appeared so
barbarous to the Roman People, that they were contented with
the less cruel Fights of their Gladiators, who were called *Bu-
tuarii*, from their fighting before the Sepulchres of the Dead.

Torr.

29. *Quis non Latino sanguine.*] The Poet no longer confines
Himself to the Quarrel between Cæsar and Pompey, but exposes
in general the melancholy Effects of the whole civil War. The
Images of these two Strophes are very nobly spirited. Rivers
and Gulphs appear animated and enlivened; and Italy is repre-
sented as a vast Body, the Fall of which is heard to Nations
most distant.

SAN. DAC.

30. *Impia prœlia.*] All Wars among Fellow-Citizens are im-
pious, as they tend to the Destruction of their Country; but the
Poet has been careful, that the Epithet should not offend Octa-
vius, since he has not marked upon which Party this Impiety
lay, and hath been particularly cautious not to name the second
Triumvirate.

SAN.

37. *Sed ne relictis.*] The Poet stops here very happily. He
could not enter into a Detail of the Actions of the second Tri-
umvirate, without touching upon Things which might displease
Augustus; and perhaps he would thus insinuate to Pollio, how
much Caution was necessary in writing the History he had un-
dertaken.

SAN.

38. Cæ

What Plain, by Mortals travers'd o'er,
Is not enrich'd with Roman Gore?
Unnumber'd Sepulchres record
The deathful Harvest of the Sword,
And proud Hesperia, rushing into Thrall,
While distant Parthia heard the cumb'rous Fall.

What Gulph, what rapid River flows
Unconscious of our wasteful Woes?
What rolling Sea's unfathom'd Tide
Have not the Daunian Slaughters died?
That Coast, encircled by the briny Flood,
Coasts not the shameful Tribute of our Blood?

But Thou, my Muse, to whom belong
The sportive Jest, and jocund Song,
Beyond thy Province cease to stray,
Nor vain revive the plaintive Lay:
Seek humbler Measures, indolently laid
With Me beneath some Love-sequester'd Shade.

[8. *Cœa retrahes munera nœniæ.*] *Nœniæ* is an Hebrew or Sy-
Word, which properly signifies the Song, that was sung at
erals by the Mourners. But, by *Nœniæ* in this Passage, the
et intends the Goddess *Nœnia*, who presided over Tears, La-
mentations, and Funerals. He bids the Muse be cautious not
attempt the Office of the melancholy Cean Goddess, and by
Goddess he means the Muse, who inspired Simonides with
ses so tender and affecting, that Catullus calls them *the Tears*
Simonides.

Mæsius lacrymis Simonideis. DAC.

[9. *Dionæo sub antro.*] Although *Dione* were the Mother of
us, yet *Venus* herself is called by that Name. The Poet
efore invites his Muse into the Cave of *Venus*, there to sing
Love and Gallantry in a Tone less elevated, *leviore plectro*,
forbids her to imitate the plaintive Strains of *Simonides*.

LAMB.

CARMEN II. AD CRISPUM SALLUSTIUM.

NULLUS argento color est avaris
 Abdito terris; inimice laminae
 Crispe Sallusti, nisi temperato
 Splendeat usu.
 Vivet extento Procleius ævo,
 Notus in fratres animi paterni:
 Illum aget penhâ metuente solvi
 Fama superstes.

Latiu

The mention of Phraates in this Ode might have directed us to the Date of it, but Dion and Justin differ in their Accounts in what Year the Tyrant was restored to the Throne of Parthia. Justin fixes his Restoration in the Year 728, when Augustus was in Spain. *Quum magno tempore finitimas civitates Phraates fasset, Scytharum maxime auxilio in regnum restituitur, & Tiridates ad Cæsarem, in Hispania bellum tunc temporis gerentem, profugeret.* This Account makes the Banishment of Phraates to have continued ten Years, since he was driven out of Parthia soon after his Victory over Antony, the Glory of which had inspired him with insupportable Cruelty and Pride. *Quâ victoriâ insolentior redditus quum multa crudeliter consuleret, in exilium à populo suo pellitur.*

Dion tells the Story differently. When Augustus was in his Eastern Expedition in the Year 724, Tiridates fled to him for Succours against Phraates, who at the same Time sent an Embassy to him. *Tiridates victus in Syriam confugit, Phraates victor legatos ad Cæsarem misit.* It is true, Justin speaks upon the Faith of Trogus Pompeius, who was Contemporary with Augustus; but Justin hath only abridged his History, and is, in general, sufficiently perplexed in his Accounts of Parthia. On the contrary, Dion hath digested his Facts according to their Years from public Acts; a Method in which he could not easily mistake. We can therefore only conclude with Certainty, that this Ode was written between the Years seven hundred and twenty-five and thirty-two. All beyond this is guessing.

Mr. Dacier gives this Ode an Air of Satire, as if Horace intended to cure Sallust of his Prodigality by disengaging him from his excessive Expences, and to fortify him, by the Power of Examples, against Avarice and Ambition. Nothing appears in the

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ODE II. TO CRISPUS SALLUSTIUS.

GOLD hath no Lustre of its own,
 It shines by temperate Use alone,
 And when in Earth it hoarded lies,
 My Sallust can the Mass despise.
 With never-failing Wing shall Fame
 To latest Ages bear the Name
 Of Proculeius, who could prove
 A Father, in a Brother's Love.

By

to support this Criticism; History formally contradicts it; and Horace had too much Art to treat the second Favourite of Augustus in so familiar a Manner.

Sallust was a Courtier of a philosophical Character. Contented with the Rank, in which he was born, like a faithful Follower of Epicurus he knew how to join an open, unbounded Luxury to a laborious Care of the public Affairs; and the Poet, in setting forth the Maxims of Epicurean Philosophy, seems indirectly to applaud the Person, who could thus bound his Desires, and enjoy with honour the considerable Fortune his Uncle had raised. SAN. [Vers. 5. *Proculeius*] Had two Brothers, Terentius and Licinius. Terentius was designed Consul in the Year seven hundred and thirty, but died before he could enter upon his Office. Licinius unfortunately engaged himself in a Conspiracy against Augustus, nor could all the Interest of his Brother Proculeius and Mæcenas, who had married their Sister Terentia, preserve him from Banishment. An old Commentator relates a particular Story, which greatly enlightens this Passage. He says, that Proculeius divided his Patrimony with his Brothers, whose Fortunes were ruined in the civil Wars.

But besides this noble Instance of Generosity, the Character of Proculeius is perfectly amiable. He was a great Lover of Men of Letters, whom he supported by his Credit, and animated by his Bounty.

Nor was he less remarkable for his constant Fidelity to Augustus, who had once some Intentions of making him his Son-in-law; yet the Poet thinks it more glorious for him to be recommended to Posterity by this noble Instance of Brother's Love, than by being a Favourite and Confident of the Master of the World.

DAC. SAN.

13. Crescit.

Latiùs regnes avidum domando
 Spiritum, quàm si Libyam remotis
 Gadibus jungas, & uterque Pœnus
 Serviât uni.

Crescit indulgens sibi dirus hydrops,
 Nec sitim pellit, nisi causa morbi
 Fugerit venis, & aquosus albo
 Corpore languor.

Redditum Cyri folio Phraaten,
 Dissidens plebi, numero beato-
 rum eximit Virtus; populumque falsis
 Dedocet uti

Vocibus; regnum, & diadema tutum
 Deferens uni, propriamque laurum,
 Quisquis ingentes oculo irretorto
 Spectat acervos.

CARME

13. *Crescit indulgens.*] The Ancients frequently compared the Covetous and Ambitious to Persons afflicted with a Dropsy. Water only irritates the Thirst of the one, as Honours and Riches provoke the insatiable Appetite of the other. Indeed great Fortunes rather enlarge, than fill our Desires.

18. *Numero beatorum.*] Horace alludes to an Expression very frequent among the People, who usually called those Persons *happy*, who were greatly rich. *Beatus est qui multa bona possidet.* VARRO. Virtue, says the Poet, never talks the Language of the Vulgar, and gives the Title of Happy to him alone, who can despise the Wealth, which others possess.

19. *Virtus.*] Philosophy, which is here called Virtue, instructs us to reconcile our Passions with Reasons and our Pleasure with

Od. 2.
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By Virtue's Precepts to controul
 The furious Passions of the Soul
 Is over wider Realms to reign,
 Unenvied Monarch, than if Spain
 You could to distant Lybia join,
 And both the Carthages were thine.

The Dropsy, by Indulgence nurs'd,
 Pursues us with increasing Thirst,
 'Till Art expels the Cause, and drains
 The watry Languor from our Veins.
 But Virtue can the Crowd unteach
 Their false, mistaken Forms of Speech;
 Virtue, to Crowds a Foe profess,
 Disdains to number with the Blest
 Phraates, by his Slaves ador'd,
 And to the Parthian Crown restor'd,
 But gives the Diadem, the Throne,
 And laurel Wreath to Him alone,
 Who can a treasur'd Mass of Gold
 With firm, undazzled Eye behold.

Duty; but the Crowd, in a false Use of Words, disguise the
 real Nature of Things by mistaken Names. *Fraudari, rapere,*
falsis nominibus imperium appellant. Tac. DAC.

23. *Oculo irretorto.*] The Man, who can look directly upon
 an Heap of Gold, without being obliged to turn away his Eyes,
 or being dazzled with its Splendor, is, in the Language of Vir-
 tue, the only King. Such is an Eagle's Eye, which can look
 directly, *oculo irretorto*, at the Sun.

LAMB.

CARMEN III. AD Q. DELLIVM.

ÆQUAM memento rebus in arduis
 Servare mentem, non secus in bonis,
 Ab insolenti temperatam
 Lætitia, moriture Delli ;
 Seu mœstus omni tempore vixeris,
 Seu te in remoto gramine per dies
 Festos reclinatum beâris
 Interiore notâ Falerni ;
 Quâ pinus ingens, albaque populus
 Umbra hospitalem confociare amant
 Ramis, & obliquo laborat
 Lympha fugax trepidare rivo ;

Delli was a true Picture of Inconstancy. After Cæsar's Death he changed his Party four Times in the Space of twelve Years, from whence Messala used pleasantly to call him *desultorem bellorum civilium*, in Allusion to a Custom of the ancient Cavalry, who had two Horses, and vaulted from one to the other, as they were tired. The Peace, that succeeded the civil Wars, gave him an Opportunity of establishing his Affairs, which must naturally have been greatly disordered by so many Changes. At this Time Horace wrote this Ode, in which he instructs him in the purest Maxims of Epicurean Philosophy.

The Soul and Body, in the Opinion of Epicurus, were two Parts, composed of the same Matter, which ought to unite, in the Harmony and Agreement of their Pleasures, for the Happiness of Man. Horace therefore, after advising Delli to possess his Soul in Tranquillity by the Moderation of his Passions, allows him to indulge his Senses with innocent Diversions. This is all that an Epicurean can reasonably say, according to his own Principles.

Vers. 1. *Æquam.*] Virtue finds Dangers and Difficulties in all Extremes of Life. Prosperity exalteth us too high; Adversity depresseth us too low. The last Effort therefore of Reason is to support us equally between Presumption and Despair; nor is any Reflection more capable of producing this Equality of Soul, than the Thoughts of Death, which shall one Day put an End to all

ODE III. TO DELLIUS.

IN adverse Hours an equal Mind maintain,
Nor let your Spirit rise too high,
Though Fortune kindly change the Scene —
Remember, Dellius, you were born to die.

Whether your Life in Sorrows pass,
And sadly joyless glide away;
Whether, reclining on the Grass,
You bless with choicer Wine the festal Day,

Where the pale Poplar and the Pine
Expel the Sun's intemperate Beam;
In hospitable Shades their Branches twine, [Stream.
And winds with Toil, though swift, the tremulous
Here

the Changes of Fortune. Such a Reflection may furnish us with
Motives of Patience in our Affliction, and of Moderation in our
Pleasures.

SAN.

4. *Moriture Delli.*] The whole Beauty and Force of this Stro-
ne consist in the single Word *moriture*, which is not only an
epithet, but a Reason to confirm the Poet's Advice. DAC.

8. *Interiore notâ Falerni.*] The Romans marked upon every
ask the Growth and Vintage of their Wines, and as they were
id in every Year, the oldest must have been deepest in the Cel-
r. We may likewise understand some choicer Wine, kept for
particular Occasion of Mirth and Pleasure. OLD COM. LAMB.

9. *Albaque populus.*] The Leaf of the Poplar is white below,
and of a deep green above, whence Virgil calls it *bicolor*. The
mythologists give a pleasant Reason for it. Hercules having
descended to Hell crowned with Poplar, his Sweat withered the
leaves on one Side, and the Smoke blackened the other. SAN.

12. *Lympha fugax.*] Here Lambinus cries out, Horace is won-
derful, I had almost said divine, in his Epithets. How happy is
the Word *trepidare* to signify the Course of a Rivulet, which flows
tumultuously & *trepide*, which *laborat trepidare*, flows with Pain and
labour, and Murmuring! The Translator, however, thinks it.

Huc vina, & unguenta, & nimium brevis
Flores amœnos ferre jube rosæ;

Dum res, & ætas, & fororum

Fila trium patiuntur atra.

Cedes coëmtis saltibus, & domo,

Villâque, flavus quam Tiberis lavit,

Cedes; & extructis in altum

Divitiis potietur hæres.

Divesne, prisco & natus ab Inacho,

Nil interest, an pauper, & infimâ

De gente sub dio moreris,

Victima nil miserantis Orci.

Omnes eodem cogimur: omnium

Versatur urnâ, seriùs, ociùs

Sors exitura, & nos in æternum

Exilium impositura cymbæ.

CARMIN

his Duty to confess, he was never able clearly to distinguish the Ideas, which these Epithets convey to others; neither is he the least assured, that he has given the Images of his Original.

13. *Brevis rosæ flores amœnos.*] This Reading, instead of *breves flores amœnæ rosæ*, was proposed by Torrentius, and is received by Cuninghame and Sanadon. The Terminations of *breves flores, amœnæ jube ferre rosæ*, are certainly harsh and disagreeable. The following beautiful Epigram has been translated the best Comment upon our Author:

Quam longa una dies, ætas tam longa rosarum

Quas pubescentes junctâ senectâ premit.

Quam modo nascentem rutilus conspexit Eous,

Hanc rediens sero vespere vidit anum.

Mark one Day's Reign, so long the lovely Rose

In Virgin Pride, with living Purple glows,

And, as it triumphs, hastens to its Doom,

While Age united nips the blushing Bloom:

T

Here pour your Wines, your Odours shed,
 Bring forth the Rose's short-liv'd Flower,
 While Fate yet spins thy mortal Thread,
 While Youth and Fortune giveth' indulgent Hour.

Your purchas'd Woods, your House of State,
 Your Villa, wash'd by Tiber's Wave,
 You must, my Dellius, yield to Fate,
 And to your Heir these high-pil'd Treasures leave.

Whether you boast a Monarch's Birth,
 While Wealth unbounded round you flows,
 Or poor, and sprung from vulgar Earth,
 No Pity for his Victim Pluto knows;

We all must tread the Paths of Fate,
 And ever shakes the mortal Urn,
 Whose Lot embarks us, soon or late,
 On Charon's Boat, ah! never to return.

That which the Sun beheld in rich Array,
 Breathing fresh Fragrance to the new-born Day,
 At his Return declines the haggard Head,
 Its Beauties blasted, and its Glories dead.

D.

15. *Res.*] Three Things invite Dellius to pursue the Poet's Advice; *Res*, his present State of Fortune, which was happily improved, since his submitting to Augustus after the Battle of Actium; *Ætas*, his Age, which was now in its greatest Vigour; *Fila trium sororum*, his Health, which promised him a Number of Years, while the Fates yet spin the black and fatal Thread of Life.

SAN.

25. *Omnium versatur urnâ.*] As it was customary among the Ancients to decide Affairs of utmost Consequence by Lot, they feigned, that the Names of all Mankind were written upon Billets, and thrown into an Urn, which was perpetually in Motion; and that they, whose Billets were first drawn, should die first.

DAC.

CARMEN IV. AD XANTHIAM PHOCEUM.

NE sit ancillæ tibi amor pudori,
Xanthia Phoeu: prius insolentem
Serva Briseïs niveo colore

Movit Achillem.

Movit Ajacem Telamone natum
Forma captivæ dominum Tecmeffæ:
Arsit Atrides medio in triumpho

Virgine raptâ:

Barbaræ postquam cecidere turmæ
Thessalo victore, & ademptus Hector
Tradidit fessis leviora tolli

Pergama Graiis.

Nescias an te generum beati
Phyllidos flavæ decorent parentes:
Regium certè genus, ac Penates

Mœret iniquos.

Crede

Horace, with an Air of Irony and Pleasantry, encourages Phoeus to indulge his Passion for his Slave. It hath been already remarked, that Lovers of this Kind were called *Ancilliaroli*: We have the Term in Martial, with another of the same Character,

*Ancillariolum tua te vocat uxor, & ipsa
Leticariola est; estis, Alauda, pares.*

Verf. 3. *Niveo colore.*] Dares Phrygius hath left us the following Picture of Briseïs: *Briseida formosam, alta statura, candidam, capillo flavo, & molli, superciliis junctis, oculis venustis, corpore æquali, blandam, affabilem, verecundam, animo simplicem.* Briseïs was beautiful, tall, fair-complexioned; her Hair yellow and delicate; her Eye-brows joined; her Eyes modestly sweet; and her whole Person exactly proportioned. She was gentle, affable, modest, simple of Manners, and pious. He hath also given this Description of Cassandra: *Mediocri statura, ore*

ODE IV. TO XANTHIAS PHOCEUS.

LET not my Phoceus think it Shame
 For a fair Slave to own his Flame;
 A Slave could stern Achilles move,
 And bend his haughty Soul to Love:
 Ajax, invincible in Arms,
 Was captiv'd by his Captive's Charms:
 Atrides, 'midst his Triumphs mourn'd,
 And for a ravish'd Virgin burn'd,
 What Time, the fierce Barbarian Bands
 Fell by Pelides' conquering Hands
 And Troy (her Hector swept away)
 Became to Greece an easier Prey.

Who knows, when Phyllis is your Bride,
 To what fine Folk you'll be allied?
 Her Parents dear, of gentle Race,
 Shall not their Son-in-law disgrace.
 She sprung from Kings, or nothing less,
 And weeps the Family's Distress.

Think

rotundo, rufam, oculis micantibus. Cassandra was of middle Stature, Her Mouth little and round, Her Complexion ruddy, Her Eyes sparkling.

13. *Nescias.*] Horace here answers an Objection, that all the Slaves he had named were Daughters of Kings; that the greatest Princes might therefore have loved them without Shame, and that these Examples could not authorise Phoceus in his Love for Phyllis, who was probably of an obscure Family. DAC.

15. *Regium genus.*] These Words must be construed in the Nominative Case, and do not depend upon *mæret*. As the Romans had subdued all the Kingdoms of the World, Horace would insinuate that Phyllis might possibly be some conquered Monarch's Daughter. When Nero had resolved to marry Acte, he suborned

two

Crede non illam tibi de scelestâ
 Plebe delectam; neque sic fidelem,
 Sic lucro averſam, potuiſſe naſci
 Matre pudendâ.

20

Brachia, & vultum, teretesque furas
 Integer laudo: fuge ſuſpicari,
 Cujus octavum trepidavit ætas
 Claudere luſtrum.

two Conſular Perſons to ſwear, that ſhe was of a Family Royal.
Acten libertam paulum abſuit quin juſto matrimonio ſibi conjungeret,
ſubmiſſis Conſularibus viris qui regio genere ortam pejerarent. Suet.
 17. *Scelestâ plebe.*] *Scelestus* here ſignifies *miferable, calamitous,*
Scelestiorem ego annum argento fœnori nullum unquam vidi. PLAUT.
 One of the Gates of Rome was called *ſcelerata*, or *unfortunate*.

HEINS. DAC.

CARMEN V.

NONDUM ſubaſtâ ferre jugum valet
 Cervice; nondum munia comparis
 Æquare, nec tauri ruentis
 In Venerem tolerare pondus.
 Circa virentes eſt animus tuæ
 Campos juvencæ, nunc fluviis gravem
 Solantis æſtum, nunc in udo
 Ludere cum vitulis ſaliſto

Pra-

The twenty-second Ode of the firſt Book to Fuſcus Ariſtius
 commends the Beauties of Lalage, and if we believe with Mr.
 Dacier, that this is the ſame Lalage, it will be a Proof, that the
 Odes of Horace, in general, are not ranged in that Order in
 which they were written. She is here repreſented as too young
 for Marriage, and her Lover is adviſed to wait until he may
 with more Decency pay his Addreſſes to her.

Verſ. 5. *Circa virentes eſt.*] Horace hath again given us the
 ſame Image in the eleventh Ode of the third Book.

Quæ,

Think not, that such a charming She
 Can of the wretched Vulgar be,
 A Maid, so faithful and so true
 To Love, to Honour and to You.
 Her dear Mamma, right-virtuous Dame,
 Could ne'er have known the Blush of Shame.

While thus with Innocence I praise,
 Let me no jealous Transports raise.
 Heart-hold and sound I laud her Charms,
 Her Face, her taper Legs, her Arms,
 For trembling on to forty Years,
 My Age forbids all jealous Fears.

ODE V.

SEE, thy Heifer's yet unbroke
 To the Labours of the Yoke,
 Nor hath Strength enough to prove
 Such impetuous Weight of Love.
 Round the Fields her Fancy strays,
 O'er the Mead she sportive plays,
 Now beneath the sultry Beam
 Cools her in the passing Stream,
 Now with frisking Steerlings young
 Sports the fallow Groves among.

Do

*Quæ, velut latis equa trima campis,
 Ludit exultim, metuitque tangi,
 Nuptiarum expers, & adhuc protervo
 Cruda marito.*

Who, like a Filley, o'er the Field,
 With playful Spirit bounds, and fears to yield
 To Hand of gentlest Touch, or prove,
 Wild as she is, the Joys of wedded Love.

9. Pra-

Prægestientis. Tolle cupidinem

Immitis uvæ: jam tibi lividos

10

Distinguet Autumnus racemos.

Purpureo varius colore.

Jam te sequetur (currit enim ferox

Ætas, & illi, quos tibi demserit,

Apponet annos) jam protervâ

15

Fronte petet Lalage maritum;

Dilecta, quantum non Pholoë fugax,

Non Chloris, albo sic humero nitens.

Ut pura nocturno renidet

Luna mari, Cnidiusve Gyges:

20

Quem si puellarum infereres choro,

Mirè sagaces falleret hospites

Discrimen obscurum, solutis

Crinibus ambiguoque vultu.

CARMEN

9. *Prægestientis.*] The Word *gestio* is properly applied to Animals, that express their Desires by their Motions; *Prægestire* is a stronger Expression of the Passions.

LAMB.

10. *Jam tibi lividos distinguet Autumnus.*] It may be necessary to put these Words into their grammatical Order. *Autumnus varius jam distinguet tibi lividos racemos colore purpureo.* The various Autumn shall soon paint for you those Clusters, which are yet green and livid. Autumn is called *various* from the Variety of its Fruit.

TORR.

18. *Albo sic humero nitens.*] Ladies in Rome, of more than usual Gallantry, used to dress themselves in such a Manner, that their Shoulders appeared. The Translator hath ventured to change the Expression, as it could not easily be understood by an English Reader.

24. *Discrimen obscurum, ambiguoque vultu.*] The three following beautiful Passages do Honour to our Author, as they seem to be Imitations of this Line.

— *cujus manantia fletu*

Ora puellares faciunt incerta capilli.

JUVEN.

Beneath whose virgin Locks, while flowing Tears
Bedew his Cheek, a doubtful Face appears.

Talis erat cultu facies, quam dicere vere

Virgineam in puero, puerilem in virgine posses.

OVID.

Of

Do not then commit a Rape
On the crude, unmellow'd Grape:
Autumn soon, of various Dies,
Shall with kinder Warmth arise,
Bid the livid Clusters glow,
And a riper Purple show.

Time to Her shall count each Day,
Which from You it takes away,
'Till with bold and forward Charms,
She shall rush into your Arms.

Pholoë, the flying Fair,
Shall not then with Her compare;
Nor the Maid, of Bosom bright,
Like the Moon's unspotted Light,
O'er the Waves, with silver Rays,
When its floating Lustre plays;
Nor the Cnidian fair and young,
Who, the Virgin-Choir among,
Might deceive, in female Guise,
Strangers, though extremely wise,
With the Difference between
Sexes hardly to be seen,
And his Hair of flowing Grace,
And his boyish, girlish Face.

Of either Sex each various Grace
You might behold with Joy,
And well might seem the lovely Face
Boyish in Girls, or girlish in a Boy.

*Dum dubitat natura marem, faceretne puellam,
Factus es ô pulcher, pæne puella puer.*

AUSON.

While Nature doubtful stands
A Male, or Female to compose,
Beneath her forming Hands,
Almost a Girl, the beauteous Boy arose.

ODE

CARMEN VI. AD SEPTIMIUM.

SEPTIMI, Gades aditure mecum, &
 Cantabrum indoctum juga ferre nostra, &
 Barbaras Syrtes, ubi Maura semper
 Æstuat unda ;
 Tibur Argeo positum colono
 Sit meæ sedes utinam senectæ ;
 Sit modus lasso maris, & viarum,
 Militiæque :

Unde

Septimius, in his Professions of Friendship to Horace, assured him, that he would run all future Hazards of his Fortune, and that nothing should ever separate them again. The Poet declares to Him, that tired of the Fatigues of War, he now only wishes to pass the Remainder of his Days in Tranquillity, either at his own Seat near Tibur, or with Septimius at Tarentum.

SAR.

Verf. 1. *Septimi, Gades aditure mecum.*] Septimius, according to the old Scholiast, was a Roman Knight. He attended Tibullus in his Eastern Expedition in 731, and we may believe he was well esteemed by Augustus, since he is mentioned with Regard by Him in a Letter to Horace. *Tui qualem habeam memoriam poteris ex Septimio nostro audire ; nam incidit ut coram illo fieret à me mentio tui.* This Expression *Gades aditure*, is only a warm, poetical Manner of saying, no Toils or Dangers should divide their Friendship. Catullus, Ovid, and Propertius have Instances of this Language ; and Horace in the same Style promised to attend Mæcenas, when he went with Octavius to the War against Antony.

If the Poet had written this Ode with a real Intention of going with Septimius to Spain, and following Augustus in his Expedition against the Cantabrians, why does he mention Cales, and the Syrtes of Afric ? This was a very indirect Road from Rome to Cantabria, which is distant from Cales the whole Length of Spain, and yet more distant from the Quick-Sands of Africa. Mr. Dacier, who appears in single Opposition to all the Com-

mentators,

ODE VI. TO SEPTIMIUS.

SEPTIMIUS, who hast vow'd to go
 With Horace even to farthest Spain,
 Or see the fierce Cantabrian Foe,
 Untaught to bear the Roman Chain,
 Or the barbaric Syrts, with mad Recoil
 Where Mauritanian Billows ceaseless boil :

May Tibur to my latest Hours
 Afford a kind and calm Retreat ;
 Tibur, beneath whose lofty Towers
 The Grecians fix'd their blissful Seat ;
 There may my Labours end, my Wanderings cease,
 There all my Toils of Warfare rest in Peace.

But

mentators, says that Horace speaks here upon the Faith of History, which informs us, that Augustus was obliged to send a Fleet against the Cantabrians, from whence the Poet very justly mentions Calais. Yet when Augustus left Rome, he did not propose going to Spain, but was recalled, from his intended Expedition against the Britons, by a Revolt of the Cantabrians. Horace therefore could not possibly suppose he should be obliged to go in Person to subdue that People, or even to send a Fleet against them.

SAN.

7. *Sit modus lassio maris.*] The Poet says in general, that whether he should be obliged to travel by Sea or Land, or to bear Arms again, he wishes that Tibur may be the Retreat of his old Age. He had not only served under Brutus but attended Mæcenus to the second Congress at Brundisium, and through all the War of Sicily. These violent Motions were by no Means agreeable to his Humour and Complexion. He was a Poet, a Philosopher, and of a Constitution too delicate to bear such Fatigues.

SAN.

10. *Pellitia*

Unde si Parcæ prohibent iniquæ,
Dulce pellitis ovibus Galefi
Flumen, & regnata petam Laconi
Rura Phalanto.

10

Ille terrarum mihi præter omnes
Angulus ridet; ubi non Hymetto
Mella decedunt, viridique certat
Bacca Venafro;

15

Ver ubi longum, tepidasque præbet
Jupiter brumas, & amicus Aulon
Fertili Baccho minimùm Falernis
Invidet uvis.

20

Ille te mecum locus, & beatæ
Postulant arces: ibi tu calentem
Debitâ sparges lacrymâ favillam
Vatis amici.

CARMEN

10. *Pellitis ovibus.*] The Sheep of Tarentum and Attica had a Wool so fine, that they were covered with Skins to preserve it from the Inclemency of the Weather. Pliny says, these Covertures were brought from Arabia.

CRUQ.

18. *Fertili Baccho.*] It is probable, that Aulon was a little Hill, near Tarentum, famous for its Vines. It is mentioned by Martial as equally remarkable for its Wool.

*Nobilis & lanis & felix vitibus Aulon
Det pretiosa tibi vellera, vina mibi.*

Fam'd for its Wool, and happy in its Vines,
Yours be its Fleeces, and be mine its Wines.

Horace says *fertili Baccho*, Tibullus *Bacchi cura Falernus ager*, and Propertius *Bacche, soles Phæbo fertiles esse tuo*. TORR.

23. *Debitâ sparges.*] The Poet here requires the last Office of Friendship from Septimius, that He would sprinkle his Ashes with a Tear. These Words *CUM LACHRYMIS POSUIT* are frequently found in ancient Epitaphs, and in the Urn a little Bottle fill'd with Tears.

Nos viles animæ, inhumata infletaque turba.

TORR.

Favillam.]

But should the partial Fates refuse
That purer Air to let me breathe,
Galefus, thy sweet Stream I'll chuse,
Where Flocks of richest Fleeces bathe :
Phalantus there his rural Sceptre sway'd,
Uncertain Offspring of a Spartan Maid.

No Spot so joyous smiles to Me
Of this wide Globe's extended Shores ;
Where nor the Labours of the Bee
Yield to Hymettus' golden Stores,
Nor the green Berry of Venafran Soil
Swells with a riper Flood of fragrant Oil.

There Jove his kindest Gifts bestows,
There joys to crown the fertile Plains,
With genial Warmth the Winter glows,
And Spring with lengthen'd Honours reigns,
Nor Aulon, friendly to the clustering Vine,
Envies the Vintage of Falernian Wine.

That happy Place, that sweet Retreat,
The charming Hills, that round it rise,
Your latest Hours and mine await,
And when at length your Horace dies,
There the deep Sigh thy Poet-Friend shall mourn,
And pious Tears bedew his glowing Urn.

Favillam.] Horace, more strongly to mark the Friendship of
Septimius, says, that he shall perform this last pious Office, be-
fore his Ashes shall be cold ; while they shall be yet glowing
from the Funeral Pile.

DAC.

CARMEN VII. AD POMPEIUM VARUM.

O Sæpe mecum tempus in ultimum
 Deducte, Bruto militiæ duce,
 Quis te redonavit Quiritem
 Dis patriis, Italoque cælo,
 Pompei, meorum prime sodalium?
 Cum quo morantem sæpe diem mero
 Fregi coronatus nitentes
 Malobathro Syrio capillos.
 Tecum Philippos, & celerem fugam
 Sensi, relictâ non bene parmulâ;
 Quum fracta virtus, & minaces,
 Turpe! solum tetigere mento.

When a Peace was concluded in the Year 715 between Sextus Pompeius and the Triumvirate, a general Amnesty was granted to all, who had followed the Party of Pompey. This seemed to Varus a favourable Occasion of quitting the Profession of Arms, and returning to Rome, when probably this Ode was written. Horace was then twenty-six Years of Age. MASSON.

Verf. 1. *Sæpe.*] This Passage is of Importance, with regard to the Life of Horace. Brutus took with him from Athens, eight or nine Months after Cæsar's Death, a Number of young Gentlemen, who were willing to follow his Fortunes in the Cause of Liberty. Our Poet then began his Warfare. He continued two Years under the Command of that great Man, and we may believe with some Merit, since he was raised to the Tribuneship of a Legion.

3. *Quis te redonavit.*] This is not an Interrogation proceeding from Ignorance or Uncertainty. It is a Kind of Exclamation; an Expression vivid and natural, arising from the Joy, which Horace feels at the Sight of a Friend, from whom he had been many Years separated by the Misfortunes of the Times. *Quis te redonavit, quis te casus restituit! quam felici tandem fato restitutus fuisti!* SAN.

5. *Pompei.*] We do not find, that the Family of Pompey ever took the Surname of Varus. Mr. Sanadon therefore believes the Ode ought to be inscribed to Pompeius Grosphus, to whom Horace writes another Ode, *Otium Divus*, &c. and whom he mentions in his Epistle to Iccius.

ODE VII. TO POMPEIUS VARUS.

VARUS, from early Youth belov'd,
 And oft with me in Danger prov'd,
 Our daring Host when Brutus led,
 And in the Cause of Freedom bled,
 To Rome and all her guardian Powers
 What happy Chance the Friend restores,
 With whom I've chear'd the tedious Day,
 And drunk its loitering Hours away,
 Profuse of Sweets while Syria shed
 Her liquid Odours on my Head?

With Thee I saw Philippi's Plain,
 In fatal Rout, a fearful Scene!
 And dropp'd, alas! th' inglorious Shield,
 Where Valour's self was forc'd to yield,
 Where soil'd in Dust the Vanquish'd lay,
 And breath'd th' indignant Scal away.

But

7. *Fregi diem.*] See the Notes on *nec partem solido demere de die.*
 first Ode.

Coronatus nitentes malobathros capillos.] The Use of Crowns and
 effences were first introduced into the Roman Entertainments
 by the Ladies.

DAC.

10. *Parmulâ.*] There is something ingenuous in the Poet's re-
 garding this Instance of his own Cowardice, which possibly might
 never have been known to Posterity. Archilochus, Alcæus, and
 Demosthenes, are Examples of the same Ingenuity of Spirit. Next
 true Courage, says a French Commander, nothing is more
 rare, than a Confession of Cowardice.

SAN.

When the Athenians routed the Lesbians, they found the
 Arms of Alcæus on the Field of Battle, and dedicated them to
 Minerva, as a glorious Monument of their Victory. A Cir-
 cumstance, which Alcæus took care not to forget in the Verses,
 which he made on his Misfortune.

11. *Fracta virtus.*] The Poet, by doing Justice to the Van-
 quish'd, pays the highest Compliment to their Conquerors; and
 Reality the better Troops were on the Side of Brutus and
 Cassius, although Fortune declared for Octavius and Antony.

Florus

Sed me per hostes Mercurius celer

Denso paventem sustulit aëre :

Te rursus in bellum resorbens

Unda fretis tulit æstuosis,

Ergo obligatam redde Jovi dapem ;

Longâque fessum militiâ latus

Depone sub lauru meâ ; neu

Parce cadis tibi destinatis.

Oblivioso levia Massico

Ciboria exple : funde capacibus

Unguenta de conchis. Quis udo

Deproperare apio coronas,

Curatve myrto ? Quem Venus arbitrum

Dicet bibendi ? Non ego faniùs

Bacchabor

Florus speaking of this Battle—*Sed quanto efficacior est Fortuna, quam Virtus !*

Virtue among the ancient Romans usually signified Valour, as among the modern Romans it means a Knowledge of the polite Arts, Poetry, Music, Painting, and Statuary. Some Commentators would here apply the Word to the moral Character of Brutus, but perhaps the Poet durst not thus describe the Person, whom he was obliged to call the Murderer of Cæsar. Besides, Valour may be overcome, but Virtue never can.

Minaces.] After the Battle of Philippi, in which Brutus routed the Forces of Octavius, his Soldiers demanded, in a mutinous Manner, to be led against the Enemy. They complained, that They were confined within their Camp, when the Forces of Octavius, broken by their late Defeat, and oppressed by Famine, might easily be conquered. Brutus at last fatally gave way to their Impatience and Temerity, for which the Poet gives them the Epithet *minaces*.

12. *Turpe !*] By dividing *turpe* from *solum*, to which it is usually joined as an Epithet and by a different Manner of Pointing, we give it the Force of an Exclamation. *Et minaces turpe ! solum tetigere mento.*

13. *Sed me per hostes, &c.*] Horace here alludes to the Battles of Homer, where Heroes are frequently carried off from Danger by their guardian Gods ; and as Mercury presided over Arts and Sciences, particularly over Lyric Poetry, the Poet hath here chosen him for his Protector.

CRUQ. LAMB.

15. To

But me, when dying with my Fear,
Through warring Hosts, inwrapp'd in Air,
Swift did the God of Wit convey;
While Thee, wild War's tempestuous Sea,
In ebbing Tides drove far from Shore,
And to new Scenes of Slaughter bore.

To Jove thy votive Offerings paid,
Beneath my Laurel's sheltering Shade,
Fatigu'd with War, now rest reclin'd,
Nor spare the Casks for Thee design'd.
Here joyous fill the polish'd Bowl,
With Wine oblivious chear thy Soul,
And from the breathing Phials pour
Of essenc'd Sweets a larger Shower.

But who the Wreath unfading weaves
Of Parsley, or of Myrtle Leaves!
To whom shall Beauty's Queen assign
To reign the Monarch of our Wine?
For Thracian-like I'll drink to-day,
And deeply Bacchus it away.

Our

15. *Te rursus.*] The French Critics imagine, that Varus, after the Battle of Philippi, embarked on board the Fleets either of Domitius or Marcus, who continued the War under the younger Pompey against Octavius and Antony. Thus by a conjectural Piece of History, incapable of Proof, they destroy the Beauty of a Metaphor, which very naturally represents Pompey carried out by the Tide into the main Ocean of War.

17. *Dapem.*] *Dapis* was properly an annual Sacrifice to Jupiter, from thence called *Dapalis*. It was afterwards understood of all Kinds of Sacrifices and Festivals.

DAC.

18. *Fessum longa militiâ.*] Five Years, in a Party always unfortunate, might well seem a tedious and fatiguing Warfare; at least such an Expression is very natural in a Poet of an indolent, inactive Complexion.

SAN.

25. *Arbitrum biendi.*] Cicero says with a good deal of Pleasantry of Verres, *This Prætor, so severe of Manners, so diligent in*

Bacchabor Edonis: recepto

Dulce mihi furere est amico.

His Office, who never obeyed the Laws of the Roman People, yet never violated the Laws of Drinking.

The Romans in their Entertainments usually appointed a Person, whom they called King, with a Power to regulate the Feast, and govern the Guests. His Office was decided by the best Cast on the Dice, which was called *Venus*, or *Venerius Factus*, or *Basilicus*. The Games of this Kind were the *Ludi talorum* and *Ludi tessera-ram*, for the *Aleæ* were forbidden by Law. *Venus* was the fortunate Cast in both Games, but with this Difference, that with the *Tali* all the Dice were to rise in different Numbers, but with the *Tessera* the Winner was to throw three Sixes. If we inquire why the Cast of Sixes was called *Venus*, the skilful in theological Arithmetic, says Mr. Dacier, inform us, that the World having been perfectly finished on the sixth Day, the Number Six was from thence esteemed fortunate and happy, and was even called *κόσμος*, or *World*.

Lipsius hath collected fifteen Laws of the Roman Entertainments, of which the following are most remarkable:

Vinum purum potum puer infundito.

A summo ad imum more majorum bibunto.

Decem cyathi summa potio fuit.

Musis nenum, decimum Apollini libanto.

Dominicus

CARMEN VIII. AD BARINEN.

ULLA si juris tibi pejerati
Pœna, Barine, nocuisset unquam;
Dente si nigro fieres, vel uno
Turpior ungui;

Crede-

The Gallantry of this Ode is of a very particular Kind. The Poet pays such Compliments to Barine's Beauty, as are almost worth a Woman's Perjury to deserve; especially when every new Instance of deceiving gives a new Charm.

Verf. 1. *Ulla si juris.*] The Ancients believed that a Lie was always attended with some immediate Punishment, the Loss of a Tooth, a Blister on the Tongue, &c.

Our Transports for a Friend restor'd,
Should even to Madness shake the Board.

*Dominam si quis habessit indicium facito.
Rixæ, clamor, contentio ad Thracas
Ablegantur; eorum vicem carmen,
Aliudve quid Musæum proferunt.*

Unmix'd be our Wine, and pure let it flow,
As our Fathers ordain'd, from the High to the Low.
Let our Bumpers, while jovial we give out the Toast
In gay Computation, be ten at the most;
The Ninth to the Muses in Order must follow,
The Tenth a Libation be made to Apollo.
If any one harbours a Nymph in his Breast,
Let him name the fair Tyrant, who robs him of Rest;
Let Quarrels, and Clamour, and vile Disputation
In Banishment endless be sent to the Thracian;
While here in their Stead, in our Good fellow Matches
Carousing melodious, we sing merry Catches. D.

27. *Bacchabor.*] The Greeks have many Examples of Verbs formed from proper Names, *Alsunliwous* to grow black like an Egyptian; *Φοιβάσειν* and *Βαχχίζειν*, to be inspired by Phæbus, and Bacchus: thus the Latins have formed the Verbs *Græcari* and *Bacchari*. But if the Translation hath been too bold in imitating Beauties not natural to the English Tongue, the Fault may be corrected by reading *riot* or *revel* instead of *Bacchus*.

ODE VIII. TO BARINE.

IF e'er th' insulted Powers had shed
Their Vengeance on thy perjur'd Head;
If they had mark'd thy faithless Truth
With one foul Nail, or blacken'd Tooth,
Again thy Falshood might deceive,
And I the faithless Vow believe.

But

*Esse Deos credamne? fidem jurata fefellit,
Et facies illi, quæ fuit ante, manet.
Quam longos habuit, nondum perjura, capillos,
Tam longos, festquam Numina læsit, habet.* OVID. DAC.

Crederem: sed tu, simul obligâsti
 Perfidum votis caput, enitefcis
 Pulchrior multo, juvenumque prodis
 Publica cura.

Expedit matris cineres opertos
 Fallere, ac toto taciturna noctis
 Signa cum cœlo, gelidâque divos
 Morte carentes.

Ridet hoc, inquam, Venus ipsa; rident
 Simples Nymphæ; ferus & Cupido,
 Semper ardentes acuens sagittas
 Cote cruentâ.

Adde, quod pubes tibi crescit omnis;
 Servitus crescit nova; nec priores
 Impiæ tectum dominæ relinquunt
 Sæpe minati.

Can there be Gods? The perjur'd Fair-one swore,
 Yet looks as lovely, as she look'd before.
 Long flow'd the careless Tresses of her Hair,
 While yet she shone as innocent, as fair;
 Long flow the Tresses of the Wanton now,
 And sport as Trophies of her broken Vow.

5. *Sed tu, simul obligâsti.*] They, who made either Oaths or Promises, submitted themselves tacitly to the Pains and Curses, which ought to fall upon their Heads if they swore falsely, or did not perform their Promises. They were called *voti rei*, or *voto damnati*, and their Heads, in the Language of Horace, were devoted to the Vengeance of the Gods, if they did not perform their Vows.

9. *Expedit.*] Perhaps these four Lines are an Explanation of Barine's Oath, and we find in Propertius almost the Form of it,

*Ossa tibi juro per matris, & ossa parentis;
 Si fallo, cinis beu! sit mihi uterque gravis.*

13. *Ridet.*] Venus, Cupid, and the Nymphs, are not the only Deities, who laugh at the Perjuries of Lovers. Jupiter himself is

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But when, Perfidious, you engage
To meet high Heaven's vindictive Rage,
You rise, with heighten'd Lustre fair,
Of all our Youth the public Care.

It thrives with Thee to be forsworn
By thy dead Mother's hallow'd Urn:
By Heaven, and all the Stars, that roll
In silent Circuit round the Pole;
By Heaven, and every nightly Sign,
By every deathless Power divine.
Yes; Venus laughs, the Nymphs with Smiles,
The simple Nymphs! behold thy Wiles,
And with the Blood of some poor Swain,
By thy perfidious Beauty slain,
Fierce Cupid whets his burning Darts,
For Thee to wound new Lover's Hearts.

Thy Train of Slaves grows every Day,
Infants are rising to thy Sway,
And They, who swore to break thy Chain,
Yet haunt those impious Doors again.

I 3

Thee

equally good natured, and Plato gives a very whimsical Reason for it. The Pleasures, says he, are Infants incapable of Understanding and Judgement, therefore not liable to Punishment for Perjury or Breach of Promise. From hence came the Proverb *Aphrodisium Juramentum*, a Lover's Oath.

16. *Cere cruenta.*] Anacreon says, when Vulcan forges the Arrows of Love, Venus dips their Points into Honey, but that Cupid afterwards tempers and hardens them with Gall. This Image of the God sharpening his Arrows on a Whetstone wet with Blood, instead of Oil or Water, hath something very pleasantly terrible. There is a very fine Picture of it at Chantilli, a Seat of the great Prince of Condé.

The Translation hath endeavoured to open the Thought of Horace, by carrying it a little farther than he hath expressed it. Cupid wets his Whetstone with the Blood of some Unfortunate, who was slain by Barine's Cruelty, and sharpens his Arrows for the Death of some future Lover.

Te suis matres metuunt juvencis;
 Te senes parci, miseræque nuper
 Virgines nuptæ, tua ne retardet
 Aura maritos.

CARMEN IX. AD VALGIUM.

NON semper imbres nubibus hispidos
 Manant in agros; aut mare Caspium
 Vexant inæquales procellæ
 Usque; nec Armeniis in oris,
 Amice Valgi, stat glacies iners
 Menses per omnes; aut Aquilonibus
 Querceta Gargani laborant,
 Et foliis viduantur orni.

To know how to comfort the Afflicted is a Talent, which few People possess, while everyone is willing to make Trial of his Skill. But indeed it were better, in Losses, that are without Remedy, to talk to the Heart, than the Understanding; for Motives of Consolation, which are most natural and obvious, are frequently more successful, than the gravest Maxims of Morality, and the most curious Refinements of Reason. Such is the Method of Horace in comforting a Father, afflicted for the Death of a Son, whom he tenderly loved. He does not condemn his Grief, but proposes to him to stop the Continuance of it, or at least to suspend its Course.

It is not difficult to ascertain the Date of this Ode. The two last Strophes shew, that it was written in 734, the Year after Augustus's Armenian Expedition.

Verf. 3. *Inæquales procellæ.*] Our latest Accounts of this Sea describe it as extremely tempestuous and inconstant; exposed on every Side to Storms; without Harbours for Shipping; and navigable only from the End of April to the Beginning of October. Horace therefore speaks with his usual Exactness, and characterises the Caspian Sea.

4. *Armeniis in oris.*] Armenia is surrounded with Mountains continually covered with Snow. The Nature of the Soil, which is impregnated with Salt, contributes to the Coldness of the Climate,

Thee for her Boys the Mothers fear,
 The frugal Father for his Heir,
 And weeping stands the Virgin Bride,
 In Hymen's Fetters lately tied,
 Left you detain, with brighter Charms,
 Her perjur'd Husband from her Arms.

ODE IX. TO VALGIUS.

NOR everlasting Rain deforms
 The squalid Fields, nor endless Storms,
 Inconstant, vex the Caspian Main,
 Nor on Armenia's frozen Plain
 The loitering Snow unmelting lies,
 Nor, loud when Northern Winds arise,
 The labouring Forests bend the Head,
 Nor yet their leafy Honours shed :
 Yet still in elegiac Strains
 My Valgius for his Son complains,

When

mate, nor is it uncommon to see Frost and Snow there in the Month of June.

SAN.

5. *Glacies iners.*] Mr. Sanadon frequently blames Horace for an inharmonious flowing of his Lines, and a disagreeable chiming of his Words. He quarrels with him in this Ode for a Length of Consonants. *Glacies iners menses per omnes*, which he would not forgive even in a Poet of these Days.

Such Remarks very often shew a manly and spirited Carelessness in a Writer, and perhaps a cold and delicate Exactness in a Critic. Will it be too bold to say, that Horace might have intended by this very Length of Consonants to image to us a dull, inactive, lifeless Weight of Snow; for such is the Meaning of the Word *iners*? There is in Terence a beautiful Instance of this Kind. which it is impossible to read without feeling a Sort of tediousness in the Words, *Tædet harum quotidianarum formarum*.

Tu semper urges flebilibus modis
 Mysten adeptum; nec tibi Vespero
 Surgente decedunt amores,
 Nec rapidum fugiente solem.
 At non ter ævo functus amabilem
 Ploravit omnes Antilochum senex
 Annos; nec impubem parentes
 Troilon, aut Phrygiæ sorores
 Flevere semper. Desine mollium
 Tandem querelarum; ac potiùs nova
 Cantemus Augusti tropæa
 Cæsaris; & rigidum Niphaten,
 Medumque flumen gentibus additum
 Victis, minores volvere vortices,
 Intrâque præscriptum Gelonos
 Exiguis equitare campis.

CARMEN

9. *Urges flebilibus modis Mysten.*] Valgius continually pursues (such is the Force of the Verb *urgere*) with lamentable Elegies the Death of Myster; a Name, which signifies *consecrated* or *initiated*, for probably the Son of Valgius was dedicated to some God, and this was his domestic Name.

10. *Nec tibi Vespero.*] This Star hath different Names, according to its different Employments. It is called *Lucifer* in the Morning, and is represented as a Boy sitting on a white Horse, *albo Lucifer exit clarus equo*. His Employment was to awake Aurora, *Lucifer ignes evocet Aurora*; and as he was the brightest of all the heavenly Host of Stars, so he was the last that left the Skies, *cælique novissimus exit*.

In the Evening he is mounted on an Horse of a darker Colour, *fusco equo*, and is represented with a melancholy, gloomy Aspect, *vultum ferrugine Lucifer sparsus erat*. He now changes his Name, and is generally called *Hesperus*.

If better Thou belong not to the Dawn,
 Sure Pledge of rising Day.

MILTON. SPENCE'S POLYMETIS.

18. *Ac potiùs nova.*] This Expedition of Augustus was the most glorious of his whole Life. He not only made the Roman Name revered to the utmost Bounds of Asia and Africa, by imposing Conditions

When Vesper lifts his Evening Ray,
Or flies the rapid Beam of Day.

Not for his Son the Grecian Sage,
Renown'd for thrice the mortal Age:
Not for their youthful Brother dead,
Such Sorrows Priam's Daughters shed.

At length these weak Complaints give o'er,
Indulge th' unmanly Grief no more,
But let us bolder sweep the String,
And Cæsar's new-rais'd Trophies sing;
The Tigris, and its freezing Flood,
Euphrates, with its Realms, subdued;
Whose Waves are taught with humbler Pride
Smoother to roll their lessening Tide:
The Scythians, who reluctant yield,
Nor pour their Squadrons o'er the Field.

Conditions of Peace upon the Indians and Æthiopians: He not only confirmed the Repose of the Empire, by establishing in Greece, Sicily, and Asia Minor, a stable and uniform Government, by dividing Armenia, Cilicia, and Arabia, in favour of Princes attached to the Interest of the Republic, but humbled the Pride of the Parthians, by obliging Phraates to restore the Roman Eagles and Prisoners taken thirty Years before, and to pull down the Trophies, that Orodes had erected for the Defeat of Crassus. To perpetuate the Memory of this Success, he struck a Medal with this Inscription, *PRO SIGNIS RECEPTIS*.

SAN.

21. *Medumque flumen.*] By the River Medus Horace means the Parthians, as he would distinguish the Armenians by Niphates. The first of these Rivers divided the Empires of the Romans and Parthians, and it appears by Plutarch, that Horace in calling it *Medus* hath only given us its ancient Name. *Euphrates dictus est primum Medus*. Probably the Tigris is here called Niphates, as it rises out of a Mountain of that Name.

SAN.

CARMEN X. AD LICINIUM MURENAM.

RECTIUS vives, Licini, neque altum
Semper urgendo; neque, dum procellas
Cautus horrescis, nimiùm premendo
Litum iniquum.

Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidendâ
Sobrius aulâ.

Sæviùs ventis agitur ingens
Pinus: excelsæ graviore casu
Decidunt turres; feriuntque summos
Fulgura montes.

Sperat infestis, metuit secundis
Alteram sortem bene præparatum
Pectus. Informes hyemes reducit
Jupiter; idem

Sum.

Licinius was a young Man of an ardent, restless, and ambitious Spirit. He had ruined his Fortune in the civil Wars, when his Brother Proculus, with an uncommon Generosity, divided his Patrimony with him and Terentius. But a State of Dependence and Mediocrity was by no means suited to his Humour, and having engaged himself in a Conspiracy against Augustus, he was banished and afterwards put to Death, notwithstanding all the Interest of Proculus, and Mæcenus, who had married his Sister Terentia.

Horace, who knew his Temper, lays down some general Rules for his Conduct, but without any Application, which could either disoblige or injure him. The Sentiments of this Ode are intirely moral, but enlivened by different Metaphors, and animated by different Comparisons; for if Morality be not treated with Art and Spirit, it will disgust by its Dryness, or grow tedious by its Length.

SAN.

Verf. 9. *Sæviùs*.] This Correction, which consists in a single Letter, is taken from an Edition published in the Year 1701, and Mr. Cuninghame hath proposed it in his Notes without condemning it.

ODE X. TO LICINIUS MURENA.

L ICINIUS, would You live with Ease,
 Tempt not too far the faithless Seas,
 And when You hear the Tempest roar,
 Press not too near th' unequal Shore.

The Man, within the golden Mean,
 Who can his boldest Wish contain,
 Securely views the ruin'd Cell,
 Where sordid Want and Sorrow dwell,
 And in himself serenely great,
 Declines an envied Room of State.

When high in Air the Pine ascends,
 To every ruder Blast it bends.
 The Palace falls with heavier Weight,
 When tumbling from its airy Height;
 And when from Heaven the Lightning flies,
 It blasts the Hills, that proudest rise.

Who-e'er enjoys the untroubled Breast,
 With Virtue's tranquil Wisdom blest,
 With Hope the gloomy Hour can cheer,
 And temper Happiness with Fear.

If Jove the Winter's Horrors bring,
 Yet Jove restores the genial Spring.

Then

it. The Poet both in Justness of Sentiment and Expression should say, *Sævius ventis agitur pinus*, after having said, *excelsæ gravibus turres decidunt*, and *fulgura summos feriunt montes*. SAN.

12. *Fulgura*.] This Reading is found in almost all the ancient Manuscripts, and St. Jerom has thrice quoted this Passage, and always with the Word *Fulgura*. From *Fulgur* is formed *Fulgurium*, *Thunder-struck*. LAMB. BENT. CUN.

13. *Metuit secundis*.] Good Fortune, says Publius Syrus, is of a glassy Nature, bright and brittle. *Fortuna vitrea est; tunc, quam splendet, frangitur*.

15. *Informes byemes*.] This Epithet is bold and uncommon. Winter makes the Face of Nature ugly and deformed. SAN.

180 Q. HORATII FLACCI CARMINUM Lib. 2.

Summovet. Non, si malè nunc, & olim
Sic erit. Quondam citharæ tacentem
Suscitat Musam, neque semper arcum

Tendit Apollo.

20

Rebus angustis animosus, atque
Fortis appare: sapienter idem
Contrahes vento nimiùm secundo
Turgida vela.

19. *Suscitat Musam.*] Horace is not here speaking of any particular Muse, or of the Muses in general. He represents Apollo holding in one Hand the Instrument of his Displeasure, in the other the Symbol of his Good-humour. *Musa citharæ* is a poetical Expression for the Lyre itself, as *Musa tragædiæ* signifies Tragedy.

BENT.

21. *Animosus*

CARMEN XI. AD QUINTIUM HIRPINUM.

QUID bellicosus Cantaber, & Scythes,
Hirpine Quinti, cogitet, Adriâ
Divisus objecto, remittas
Quærere: neu trepides in usum

Poscentis

The Design of this Ode is well supported. The Opening is serious, but the Scene grows lively by Degrees, and the two Actors at the End are seated in a rural Arbour near a River's Side, calling for Wine and Music. SAN.

Verf. 1. *Cantaber, & Scythes.*] The Commentators have thrown away a great deal of Learning to fix the Date of this Ode. They first suppose it was written when the Cantabrians and Scythians were actually in Arms against the Republic; then labour to prove it by History, and to reconcile the different Revolts of those Nations to the same Time.

The Words of Horace do not necessarily mean, that the War was yet begun. The Word *cogitet* rather implies the Designs of these People,

Then let us not of Fate complain,
 For soon shall change the gloomy Scene.
 Apollo sometimes can inspire
 The silent Muse, and wake the Lyre:
 The deathful Bow not always plies,
 Th' unerring Dart not always flies.
 When Fortune, various Goddess, lowers,
 Collect your Strength, exert your Powers;
 But, when she breathes a kinder Gale,
 Be wise, and furl your swelling Sail.

21. *Animosus atque fortis.*] The Poet very justly joins these Epithets together. The first marks only the Disposition of the Soul; the second means those Actions, which arise from that Disposition; or in other Words, Courage and Fortitude. DAC.

ODE XI. TO QUINTIUS HIRPINUS.

BE not anxious, Friend, to know
 What our fierce Cantabrian Foe,
 What intends the Scythian's Pride,
 Far from us whom Seas divide.

Tremble

People, than their being really in Action. The Poet only advises his Friend not to torment himself with distant and visionary Terrors either for his own, or for the public Welfare. *Quid bellicosus Cantaber & Scythes cogitet, remittas querere: neu trepidus in usum poscentis ævi pauca.* This Language doth not positively mean, that these People were actually in Arms, but that their Fidelity could be little depended upon, and that some new Revolt might be soon expected.

We can only pronounce with Certainty, from the eighth and fifteenth Lines, that the Ode was written when Horace and Quintius were largely past their Youth. SAN.

5. *Fugit*

Poscentis ævi pauca. Fugit retro
 Levis juvenitas & decor, aridâ
 Pellente lascivos Amores
 Canitie, facilemque Somnum.
 Non semper idem floribus est honor
 Vernis: neque uno Luna rubens nitet
 Vultu. Quid æternis minorem
 Consiliis animum fatigas?
 Cur non sub altâ vel platano, vel hâc
 Pinu jacentes sic temere, & rosâ
 Canos odorati capillos,
 Dum licet, Assyriâque nardo
 Potamus uncti? Dissipat Evius
 Curas edaces. Quis puer ociùs
 Restinguet ardentis Falerni
 Pocula prætereunte lymphâ?
 Quis devium scortum eliciet domo
 Lyden? Eburnâ, dic age, cum lyrâ

Maturet,

5. *Fugit retro levis juvenitas.*] This general Reflection serves to prove the Sense of the Ode, as it appears in the last Note. Life, for its real Happiness, requires very little more than Necessaries, and the Shortness of it breaks all our Schemes. The Picture of dry and withered Age chasing away Youth, the Loves, and Sleep, is delicate and natural Imagery. SAN.

9. *Non semper idem floribus.*] Nothing is less durable, than Flowers in Spring; nothing more changeable, than the Moon; yet these are the best Images of human Life. Why then should Creatures, by Nature formed to Mortality, fatigue themselves with endless and uncertain Projects? From these grand Principles a cheerful Enjoyment of the present Hour is a Conclusion not unworthy of an Epicurean Moralist. TORR SAN.

18. *Quis puer.*] The Poet's Invitation instantly passes into Action. These Vivacities are usual to him, especially when he proposes a Party of Pleasure.

21. *Quis devium.*] There are almost as many different Opinions upon this Strophe, as there are different Commentators. They have inquired, with very grave and learned Curiosity, into the Meaning

Od.
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Tremble not with vain Desires,
 Few the Things, which Life requires.
 Youth with rapid Swiftneſs flies,
 Beauty's Luſtre quickly dies,
 Wither'd Age drives far away
 Gentle Sleep, and amorous Play.

When in vernal Bloom they glow,
 Flowers their gayeſt Honours ſhow.
 Nor the Moon with equal Grace
 Always liſts her ruddy Face.
 Thus while Nature's Works decay,
 Buſy Mortal, prithee ſay,
 Why do you fatigue the Mind,
 Not for endleſs Schemes deſign'd?

Thus beneath this lofty Shade,
 Thus in careleſs Freedom laid,
 While Aſſyrian Eſſence ſheds
 Liquid Fragrance on our Heads,
 While we lie with Roſes crown'd,
 Let the chearful Bowl go round:
 Bacchus can our Cares controul,
 Cares, that prey upon the Soul.

Who ſhall from the paſſing Stream
 Quench our Wine's Falernian Flame;
 Who the vagrant Wanton bring,
 Miſtreſs of the Lyric String,

With

Meaning of almoſt every Word, and yet have left the Senſe uncertain, although not undetermined.

Torreſtius, for the Honour of Horace, aſſerts, from the Word *elicier* (which ſhews that ſome Art was neceſſary to the Invitation) that Lyde was no common Proſtitute. To which Remark, her being at Home adds no inconfiderable Strength. *Scortum* is a coarſe Name for a Woman of the moſt infamous Character, and Lyde ſeems to be ſent for to the preſent Entertainment more for her Muſic, than her Beauty.

But

Maturet, incomtam Lacænæ

More comam religata nodum.

But a Difficulty of more Moment arises with regard to Lyde's Dress. Horace desires her to tie her Hair carelessly like the Lacedæmonian Ladies, whom Virgil describes with Hair loose and flowing in the Wind.

Mr. Dacier reconciles the two Poets by assuring us, that Virgil describes a Spartan Maid, and Horace means a Spartan Matron; that in Greece, and particularly in Lacedæmon, the young Woman had their Hair loose, and their Heads uncovered; which were Fashions

CARMEN XII. AD MÆCENATEM.

NOLIS longa feræ bella Numantiæ,
Nec durum Annibalem, nec Siculum mare,
Pæno purpureum sanguine, mollibus
Aptari citharæ modis;
Nec sævos Lapithas, & nimium mero
Hylæum; domitosque Herculeâ manu
Telluris juvenes, unde periculum
Fulgens contremuit domus

Saturni

The Subject of this Ode is almost the same as that of two others, *Scriberis Vario* and *Pindarum quisquis*, but the Conduct is different. There is not here any Allegory, and the Reasons, with which the Poet excuses himself for not writing of Wars and Conquests, are more natural and more enlarged. It appears by the eleventh Verse, that the Ode was written before the Year 725, and they, who are fond of guessing, may naturally assign any following Year.

Vers. 1. *Feræ Numantiæ.*] Numantia is here called *fera* for the Fierceness of its Inhabitants, who chose to destroy themselves by Sword, and Fire, and Poison, rather than yield to the Roman People.

2. *Durum.*] Doctor Bentley, Mr. Cuninghame, and Sanadon, have received this Epithet instead of *dirum*. It is found in the greater Number of Copies, and in some of the first Editions. It makes an Opposition to *mollibus*, that is not disagreeable, and Virgil uses the Expression *Scipiades duos bello*.

3. *Mollibus*

With her flowing Tresses tied,
Loosely, like a Spartan Bride.

Fashions forbidden to the Spartan Matrons. Plato thus accounts for the Custom: that the young Maidens of Lacedæmon were taught all the manly Exercises of hunting, wrestling, &c. but the Wives were confined to their domestic Affairs. Yet there was probably some better Reason for a Custom, which not only prevailed in Greece in general, but was received by the Romans. Their common Women were obliged to tie their Hair, when they appeared in Public, to distinguish them from Women of Virtue.

ODE XII. TO MÆCENAS.

NUMANTIA's Wars, for Years maintain'd,
Or Hannibal's vindictive Ire,
Or Seas with Punic Gore distain'd,
Suit not the Softness of my feeble Lyre;

Nor savage Centaurs, mad with Wine,
Nor Earth's gigantic rebel Brood,
Who shook old Saturn's Seats divine,
'Till by the Arm of Hercules subdued.

You

3. *Mollibus modis.*] The Poet does not mean, as some Commentators understand him, that grave or tragic Subjects do not agree with Lyric Poetry. This Assertion would be absolutely false, and the Odes of Pindar and Horace are a Proof of the contrary. He only says, that his own Lyre has no other Sounds, but what are proper for Love, and refuses all Subjects of Grandeur and Sublimity.

Mr. Dacier and some other Commentators believe, that this Ode was written upon the Marriage of Mæcenas with Terentia. If this were true, the Poet very ill excuses himself upon account of his own Amours, for not attempting an Ode on the Conquests and Triumphs of Octavius, when at the same Time he presses Mæcenas to write an History of them. Terentia was at least as good an Excuse, as any of the Poet's Mistresses. SAN.

5. *Nec sævus Lapithas.*] Mr. Dacier is astonished, that none of the Commentators have discovered the Allegory, under which Horace

race

Saturni veteris: tuque pedestribus
Dices historiis prælia Cæsaris,
Mæcenæ, melius, ductaque per vias

Regum colla minantium.

Me dulces dominæ Musa Licymniæ
Cantus, me voluit dicere lucidum
Fulgentes oculos, & bene mutuis
Fidum pectus amoribus;

Quam

race compares the civil War, in which Brutus and Cassius were conquered by Augustus, to the War in which the Giants were subdued by Hercules; and again to the Quarrel of the Lapithæ, in which Hylæus so naturally represents Antony in his Excesses of Wine and Luxury with Cleopatra. But, besides the Confusion of comparing these Generals first to the Lapithæ, and immediately afterwards to the Giants, the Poet always treats them with more Respect and Decency. He had served under Brutus, and he lived in too much Friendship with the Son of Antony, who was now well esteemed by Augustus, to compare his Father with the drunken Hylæus.

SAN.

8. *Contremuit.*] The Construction *contremiscere periculum* is very unusual. Virgil hath an Expression of the same Kind, *sonitumque pedum. vocemque tremisco.*

SAN.

9. *Tuque pedestribus.*] It appears, by the Testimony of Serrivius, that Mæcenæ wrote the Life of Augustus, and Pliny quotes some Passages from it. But, whether he were then engaged in the Work, or only designing it, Horace hath taken a very delicate Manner of flattering both Augustus and Mæcenæ. *I am only capable of singing the Wars of Numantium, of Hannibal, or the fabulous Battles of the Giants, if Love would permit me to attempt such kind of Subjects; but nothing less than Mæcenæ can hope to celebrate the Conquests of Augustus; as if they were superior to all the Wonders of History or Fable.* We may again observe, that while Horace excuses himself, upon account of his own Amours, from attempting such a Work, he must with a very bad Grace have proposed it to Mæcenæ, at the Time of his Engagements with Terentia.

SAN.

Pedestribus historiis.] Horace uses the Expressions *Musa pedestris* and *Sermo pedestris* for a Style simple and natural. Here he opposeth Poetry to History, which, if we may be allowed such an Expression, walks on Foot, and never rises above the Earth.

The

You in historic Prose shall tell
The mighty Power of Cæsar's War;
How Kings beneath his Battle fell,
Or dragg'd indignant his triumphal Car.

Licymnia's dulcet Voice, her Eye,
Bright-darting its resplendent Ray,
Her Breast, where Love and Friendship lie,
The Muse commands me sing in foster Lay;

In

The Style of History ought to be strong, yet common; its Diction chaste and flowing; modest even in its Ornaments, it avoids whatever hath an Appearance of Affectation. But Poetry, and especially Lyric Poetry, soars into the Clouds; its Sentiments are noble, its Turns bold, its Expressions figurative. Nature is always seen, but Nature in her richest Dress. TORR. SAN.

12. *Minantium.*] This Epithet, which represents the Kings, whom Augustus had subdued, still preserving the Terrors and Threats of Liberty even in Chains, is no mean Honour to their Conqueror. TORR.

13. *Licymniæ.*] Deep and learned are the Disputes of the Commentators, whether we ought to read *Licina* or *Licymnia*, whether it be a real or a feigned Name, and lastly, whether She was Mistress to Mæcenas, or the Poet. Mr. Dacier, who declares for *Licina*, tells us, that the Grecian Historians read either *Licius*, or *Licinnius*, from whence Horace hath taken the Liberty of lengthening the second Syllable. But the Manner of the Greeks and Romans in writing and pronouncing their Words was vastly different; nor can the Grecians be sufficient Directors for measuring and writing a Language, to which they were strangers; and although They frequently spell the same Word differently, yet the Latin Poets very seldom alter their Quantities. Besides, the two Historians, in whose Works alone we find the Name in Dispute, before the Augustan Age, always write *Licinnios*, not *Licinios*. It is true it appears differently in Writers since that Time, but they cannot be of any Authority.

Whether it be a real or feigned Name, is difficult to determine; but the Scholiast Acron is surely mistaken when he says, that Horace always uses uncertain, for certain Names, as *me* *alikes dominae Musa Liciniæ, pro Terentia*. It must either be an error of the Transcribers, or Acron must contradict Himself, in saying

Quam nec ferre pedem dedecuit choris,
Nec certare joco, nec dare brachia
Ludentem nitidis virginibus, sacro
Dianæ celebris die.

Num tu, quæ tenuit dives Achæmenes,
Aut pinguis Phrygiæ Mygdonias opes
Permutare velis crine Licymniæ,
Plenas aut Arabum domos?

saying *Licina* was an uncertain Name for *Terentia*, when indeed it was her adopted Family-Name. It was not unusual among the Latin Poets to disguise the Names of the Persons, whom they described, under Words of the same Syllables and Measures, by which, and by the Character in general, they might easily be known. But Doctor Bentley sufficiently proves, that the Schooliast is mistaken in another Instance of this Kind, and at the same Time assures us, that the greatest Number and oldest Manuscripts read *Licymniæ*.

The Reasoning of the Poet, the Conduct and Decencies of the Ode, can alone determine, whether *Licymnia* was the Mistress of Horace or *Mæcenas*. If we suppose her *Mæcenas*'s Mistress, the Poet's Reasoning lies thus: *You alone, O Mæcenas, are capable of writing the Victories of Augustus. You love Terentia; I love her also. The Possession of her Beauties appears to you more valuable, than all the Riches of the World; while the Muse commands me to sing those Beauties, and forsake all other Subjects.*

In good Truth, if we suppose *Mæcenas* in Love with *Terentia* and ready to marry her, the Poet could, with very little Decency, lay upon him the Labour of writing the Conquests of Augustus, while he holds himself excused for his own lighter Amours; and surely it was a very careless Indiscretion to talk of his Patron's Mistress in such tender, passionate Language, as makes it difficult to distinguish the Poet from the Lover.

14. The Grammarians are mistaken in construing *lucidum* adverbially, as if it were *lucidè*. It is here an Accusative Case of the Adjective *lucidus*. We must understand the Preposition *per*, or the Substantive *negotium*. Thus in other Instances, *turbidum lætatur, dulce ridentem*.

17 *Quam nec ferre pedem.*] *Licymnia* was perhaps a Woman of Distinction, whose Birth and Fortune might intitle her to the

Honour

In Raillery the sportive Jest,
Graceful her Mien in Dancing charms,
When playful at Diana's Feast
To the bright Virgin Choir she winds her Arms.

Say, shall the Wealth by Kings possess,
Or the rich Diadems They wear,
Or all the Treasures of the East,
Purchase one Lock of my Licymnia's Hair?

While

Honour of dancing at Diana's Festival; or, if Licymnia were a real Name, She was perhaps a Daughter of Julius Licymnius, who was a Freedman of Julius Cæsar, and by Augustus made Governor of Gaul.

SAN.

18. *Certare joco.*] By the Word *certare* the Poet alludes to a Custom among the Greeks and Romans of disputing the Prize of Raillery on their festival Days. It appears by a Passage in Aristophanes, that the Victors in these Disputes were publicly crowned by the Greeks.

Nec dare brachia ludentem.] The Verb *ludere* is by the best Authors used for dancing, and the Expression *dare brachia* may in general signify the Motion and winding of their Arms, or joining their Hands in dancing round the Altar of the Goddess.

TORR. DAC. SAN.

The Commentators pass lightly over this Stanza, without considering, that if their Signification of *ludentem* be just, Licymnia is twice in the same Sentence represented dancing. What this Play was, in which She is described giving her Arms to the Virgins at Diana's Festival, it is not easy to know. The Translator acknowledges, he does not understand the Passage, and has therefore translated it very loosely.

23. *Permutare velis crine Licymniæ.*] Did you, Mæcnas, know like me the Beauties of Licymnia, surely You would be charmed like me, nor exchange one Lock of her Hair for all the Treasures of Kings. Thus in the Translation of the last Line, and wishes You would snatch, &c. Such is the Language of Lovers in all Ages, who believe, that if others could discover the same Charms as they imagine in their Mistresses, they must feel them with the same Transport. The Poets are full of such Expressions, which do not necessarily mean, as Mr. Dacier understands them, that Licymnia was the Mistress of Mæcnas.

SAN.

Dum flagrantia detorquet ad oscula
Cervicem, aut facili sævitiâ negat
Quæ poscente magis gaudeat eripi,
Interdum rapere occupet.

25. *Dum flagrantia detorquet.*] However warm this Description may appear, yet there is nothing in it indecent or immodest: and if Mr. Sanadon had thought fit to translate the Strophe, he would have found another Argument to prove, that Licymnia was the Poet's

CARMEN XIII.

ILLE & nefasto te posuit die,
(Quicunque) primùm, & sacrilegâ manu
Produxit, arbos, in nepotum
Perniciem, opprobriumque pagi;

Illum

It may be worth observing, that there is no Subject, however trivial or inconsiderable, which Poetry cannot raise into Grandeur and Dignity. The Fall of a Tree might have alarmed a Writer of Prose, who would coldly have described his Danger; but the Terrors of a poetical Imagination have transported Horace to the very Regions of Death, where he sings the Power of Music and Poetry.

Vers. 1. *Ille & nefasto.*] All the Commentators are agreed in acknowledging the Difficulty of this Sentence. Some endeavour to explain it, some to excuse the Poet, others would alter the Text, and one bolder Critic cuts out the whole Passage, without condescending to give a Reason for it. Torrentius imagines that Horace threw this Perplexity into the Beginning of the Ode, more strongly to express the Disorder and Confusion of the Danger he had escaped; while Dr. Bentley amends the Text and asserts, that it is impossible to find any Sense in the Passage according to its present Form. Mr. Sanadon, who hath found all Explanations faulty, all Justifications of the Poet insufficient, and all Corrections useless, hath not perhaps succeeded more happily than others. Mr. Dacier forms the Sentence in this Manner: *O arbor, quicunque te posuit, & produxit, ille te & posuit nefasto die, & sacrilegâ manu in nepotum perniciem; te inquam, trisse lignum, te caducum in domini caput.* Here Dr. Bentley cries out

While now her bending Neck she plies
Backward to meet the burning Kifs,
Then with an easy Cruelty denies,
Yet wishes you would snatch, not ask the Blifs.

Poet's Mistress. For it must have been as indecent in Mæcenas to have admitted Horace to be Witness of such Instances of his Passion for Terentia, as it would have been impertinent in the Poet to break in upon the Privacies of his Patron.

ODE XIII.

WHOEVER rais'd and planted Thee,
Unlucky and pernicious Tree,
In Hour accurs'd with impious Hand
(Thou Bane and Scandal of my Land)

Well

out, How wou'd Horace curse such senseless Stuff, if he were to rise from the Dead! But wherefore do we delay to vindicate the Poet from such Barbarism of Language? Then read, according to our Edition,

ILLUM, ô, nefasto, te posuit die
Quicunque primum, &c.
ILLUM parentis sui
Fregisse cervicem.

You must here acknowledge, says the Critic, the Genius of Horace. What can be more clear, more harmonious, more spirited? The Repetition of ILLUM argues Indignation, and O adds Force and Acrimony to the Sentence. Mr. Sanadon, with very little less Warmth, asks his Reader, Is there any Thing more natural than his Construction? Is there any Thing here, which requires to be reformed, explained, or excused? He ranges the Words in the following Manner: Quicunque ille, that is to say, quisquis ille & posuit te primum nefasto die, & sacrilegâ manu produxit . . . illum crediderim, &c.

But if we take away the full Stops, and open the Sentence down to the twelfth Line, perhaps the Construction may not appear so perplexed. Arbos, qui te statuit agro meo, ille (quicunque fuit) & nefasto te posuit die primum, & sacrilegâ manu produxit

Illum & parentis crediderim sui
 Fregisse cervicem & penetralia
 Sparfisse nocturno cruore
 Hospitis: ille venena Colcha,
 Et quidquid usquam concipitur nefas,
 Tractavit; agro qui statuit meo
 Te triste lignum, te caducum
 In domini caput immerentis.
 Quid quisque vitet, nunquam homini satis
 Cautum est in horas. Navita Bosporum
 Pœnus perhorrescit, neque ultrà
 Cæca timet aliunde fata.
 Miles sagittas, & celerem fugam
 Parthi; catenas Parthus, & Italum
 Robur; sed improvisa lethi
 Vis rapuit, rapietque gentes.

*in nepotum perniciem; illum & parentis crediderim fregisse cervicem
 ille venena Colcha, &c.*

Nefasto die.] The Romans divided their Days into *Fasti* and *Nefasti*. On the *Nefasti* all Kinds of Work, and all Business of the Forum were forbidden, as appears by a Line in Ovid; *Illud nefastus erit, per quem tria verba silentur*. The three Words, that Ovid means, were the Form, with which the Prætor opened his Court: *Do, Dico, Adico*. By the first he declared, that he administered Justice; by the second, he pronounced Sentence; and by the third, he gave Possession of the Property in Dispute. But private Superstition added to these a Number of black, ill-omened Days, *Dies atræ*, upon which any public Calamity happened.

Horace may either mean, that the Person, who planted this accursed Tree, had violated a religious Holiday, by working upon it; or, that he had planted it upon some unfortunate Day.

Posuit.] Mr. Sanadon would persuade us, that Horace hath made use of three Verbs, *ponere*, *producere*, and *statuere*, which run above each other, and signify the planting, raising, and transplanting this unfortunate Tree; that it was planted and raised among the Sabines, and from thence transplanted to the Country Seat, which Mæcenæ had given to Horace; that in its first Situation it ought to have been the Disgrace of the Village, and was

Well may I think the Parricide
In Blood his guilty Soul had dyed,
Or plung'd his Dagger in the Breast,
At Midnight, of his sleeping Guest,
Or temper'd every baleful Juice,
Which poisonous Colchian Glebes produce,
Or if a blacker Crime be known,
That Crime the Wretch had made his own,
Who on my harmless Grounds and me
Bestow'd thee, luckless, falling Tree.

While Dangers hourly round us wait,
No Caution can prevent our Fate.

All other Deaths the Sailor dares,
Who yet the raging Ocean fears;
The Parthian views with deep Dismay
The Roman Chains, and firm Array;
The Roman dreads the Parthian's Speed,
His flying War, and backward Reed;
While Death, unheeded, sweeps away
The World, his everlasting Prey.

How

fated to be the Death of some Descendants from him, who
planted it; but in the second, particularly threatened the Life
of its Master.

This unlucky Instance of the Critic's Refinement may teach
us not to be too curious in finding out Beauties even in a favour-
able Author; for, besides the Meanness of the Climax, History
has not been sufficiently careful to inform us of the planting
and transplanting this fatal Tree; nor is it probable, that the
same Person should be destined to the continued Preservation of
it, until it was large enough to kill the Poet with its Fall; or
we should extend his Curses to three Persons, the Climax be-
comes very little less than Burlesque.

11. *Caducum*.] Is here used for *casurum*, which should fall
upon its Master's Head, as if it had been planted with that De-
sign. Thus Virgil says *juvenis caducus* for *casurus*, or *moriturus*, a
youth fated to die. This Accident happened the first of March,
appears by the eighth Ode of the third Book.

SAN.

13. *Quid quisque vitet*.] The second Part of the Ode, which
begins here, passes very naturally to the useless Precautions of

Quàm penè furvæ regna Proserpinæ,
 Et judicantem vidimus Æacum,
 Sedesque discretas piorum, &
 Æoliis fidibus querentem
 Sapphō puellis de popularibus ;
 Et te sonantem pleniùs aureo,
 Alcæe, plectro, dura navis,
 Dura fugæ mala, dura belli !
 Utrumque sacro digna silentio
 Mirantur umbræ dicere ; sed magis
 Pugnas, & exactos tyrannos
 Densum humeris bibit aure vulgus.
 Quid mirum ? ubi illis carminibus stupens
 Demittit atras bellua centiceps
 Aures, & intorti capillis
 Eumenidum recreantur angues.

Mankind to avoid Death. The third Part rises from an imaginary View of Pluto's Kingdom, and the Elysian Fields, *furvæ regna Proserpinæ*, and *discretas piorum sedes*, in which the Poet describes the Ghosts with Admiration and Transport listening to the Songs of Sappho and Alcæus.

DAC. SAN.

23. *Sedesque piorum.*] The Poet begins to think *how near he was visiting* the Regions below, and seeing his Lyric Friends ; at the very mentioning of whom he starts out into an enthusiastic Rapture, and forgets every Misfortune of human Life. This is the true Spirit and Genius of Lyric Poetry.

UPTON ON SHAKESPEARE

25. *Querentem puellis de popularibus.*] Madam Dacier, for the Honour of her Sex, undertakes the Defence of Sappho against the Calumnies, with which Posterity had treated her. She believes that the Songs, which the Ghosts heard with so much Pleasure, were those which Sappho had really composed against the unreasonable Jealousies of her Countrywomen, from which some Writers have treated her Memory with so much Cruelty. But the Manner in which she declares herself publicly and constantly against her Brother Caraxus, who dishonoured himself by his Engagements with the Prostitute Dorica; and that Veneration, which the Mitylenians preserved for her, even after her Death engraving her Image on their Money, may justly make us suspect that Scæ-

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How near was I those dreary Plains,
Where Pluto's auburn Consort reigns ;
Where awful sits the Judge of Hell ;
Where pious Spirits blissful dwell ;
Where Sappho's sweet Complaints reprove
The Rivals of her Fame and Love,
Alcæus bolder sweeps the Strings,
And Seas, and War, and Exile sings.

Thus while they strike the various Lyre,
The Ghosts the sacred Sounds admire ;
But when Alcæus tunes the Strain
To Deeds of War, and Tyrants slain,
In thicker Crowds the shadowy Throng
Drink deeper down the martial Song.
What Wonder ? When with bending Ears
The Dog of Hell astonish'd hears,
And, in the Furies' Hair entwin'd,
The Snakes with cheerful Horror wind,

While

and Calumny have treated her with their usual Severity, in their Descriptions of the Licentiousness of her Manners.

Her Passion for Phaon, extravagant and violent as it was, may be no mean Proof of the Falseness of the monstrous Vices with which she is charged.

27. *Alcæe.*] Alcæus was Contemporary, Countryman, and Friend of Sappho; he is justly rewarded with a golden *Plectrum* (an Instrument with which they struck the Strings of the Lyre) for that Part of his Works, in which he pursues the Tyrants of his Country. His Style was close, magnificent, and chaste. He is frequently like to Homer, but he descends into Sports and Love, although naturally formed to more exalted Subjects. Such is the Character given him by Quintilian, which confirms the Passage in Horace: *Alcæus in parte operis, aureo plectro meritò donatur, quæ Tyrannos insectatur. Multum etiam moribus confert, in eloquendo brevis & magnificus, & diligens, plerumque Homero similis, sed in lusus & amores descendit, majoribus tamen aptior.*

Cruquius understands by the golden *Plectrum*, that golden Liberty, which Alcæus had purchased for his Countrymen by expelling their Tyrants.

Quin & Prometheus, & Pelopis parens
Dulci laborem decipitur sono;

Nec curat Orion leones,
Aut timidos agitare lyncas.

Navis.] The Poet uses *navis* for *navigatio*, and understands by it all Dangers of the Sea, which Alcæus had experienced. SAN.
38. *Laborem decipitur.*] Doctor Bentley assures us, that this Reading appears in the greater Number of Copies. Mr. Cuningham and Sanadon have received it into the Text. *Decipitur* is used in the same Sense as *decipit*, *fallit*. Thus we find *explerimentem* in Virgil, and *pingitur alvum* in Ovid, and in Horace him-
self

CARMEN XIV. AD POSTUMUM.

EHEU! fugaces, Postume, Postume,
Labuntur anni; nec pietas moram
Rugis, & instanti senectæ
Afferet, indomitæque morti.
Non si trecenis, quotquot eunt dies,
Amice, places illacrymabilem
Plutonia tauris; qui ter amplum
Geryonen, Tityonque tristi

Compescit

In some Manuscripts this Ode appears with the Title *De Superstitione*, against Superstition. Yet Horace endeavours not only to fortify Postumus against the Fears of Death, but exhorts him to enjoy the good Things of Life with Chearfulness and Tranquillity. Instead of cold Advice, and formal Arguments, all his Reflections upon the Shortness of Life, and Certainty of Death, are taken from a Philosophy very conformable to the Sentiments of Nature, and animated with a Variety, that makes it appear ever new.

DAC. SAN.

Verf. 1. *Postume.*] Grammarians have long disputed whether we ought to write *Postumus* or *Posthumus*. Vossius assures us, that the Ancients always wrote *Postumus*, which is confirmed by all Inscriptions on Medals without Exception. It is equally uncertain

While charm'd by the melodious Strains,
The tortur'd Ghosts forget their Pains,
Orion quits his bold Delight,
To chase the Lions Rage, or Lynx's Flight.

self *Qui purgor bilem*, which must all be construed in an active Sense.

39. *Nec curat Orion leones.*] Orion, who had loved Hunting when he lived, is here described pursuing the same Sport, when he died. The Ancients believed, that the Ghosts of the Departed retained the same Passions, as those with which they were animated upon Earth.

ODE XIV. TO POSTUMUS.

HOW swiftly glide our flying Years!
Alas! nor Piety, nor Tears
Can stop the fleeting Day;
Deep-furrow'd Wrinkles, posting Age,
And Death's unconquerable Rage,
Are Strangers to Delay.

Though every Day a Bull should bleed
To Pluto, bootless were the Deed,
The Monarch tearless reigns,
Where Vultur-tortur'd Tityos lies,
And triple Geryon's monstrous Size
The gloomy Wave detains.

Who-

to whom this Ode is addressed, as at what Time it was written.

SAN.

2. *Labuntur fugaces anni.*] The Poet very happily expresses the Motion of Time, which passeth away without being perceived. The Epithet marks the Rapidity of its Flight, and the Verb shews how imperceptible is its Progress. The Word *labuntur* is properly applied to Rivers, whose Course, however slow it may appear, yet is really swift; as Time is really flying away, even when it seems to stop — *fugit, quum stare videtur.*

DAC. SAN.

K 3

22. *Quas*

Compescit undâ, scilicet omnibus,
Quicunque terræ munere vescimur,

10

Enavigandâ; sive reges,
Sive inopes erimus coloni.

Frustra cruento Marte carebimus,
Fractisque rauci fluctibus Adriæ:

Frustra per Autumnos nocentem

15

Corporibus metuemus Austrum.

Visendus ater flumine languido

Cocytus errans, & Danaï genus

Infame, damnatusque longi

Sisyphus Æolidēs laboris.

20

Linquenda tellus, & domus, & placens

Uxor; neque harum, quas colis, arborum,

Te, præter invisas cupressos,

Ulla brevem dominum sequetur.

Absumet

22. *Quas colis arbores.*] The Romans were passionately fond of Trees, and so curious in their Culture of them, that they often watered them, if such an Expression may be allowed, with Wine. The Cypress was sacred to Pluto and Proserpine, and various are the Reasons, why it was used in Funerals. Either from a vulgar Error, that it dies, if it be pruned; or because it was useful in preserving dead Bodies from Corruption; or, being thrown into the Pyle, it corrected the offensive Stench of the burning Carcase. A Branch of it was placed over the Door of the House where any Person died, that the Pontiffe might not be polluted by entering into it.

The Particulars in this Note have been collected from several Commentators. But none of them take Notice of the Epithet *invisas*. By whom is the Cypress hated? *By the Living*, says Mr. Sanadon, *Si detestè des vivans*. It should seem to have been particularly hated by Postumus; why then cultivated by him? A Gentleman, who loves Horace, and understands him critically, would recommend the Epithet *invisas* to us. *The Cypress alone shall attend its Master to his funeral Pyre, and shall attend him with Reluctance*. The Translator has not presumed to alter the Text, although the Alteration is only of a single Letter. His Translation will shew the Necessity of either this, or some other Correction. *Quas colis* and *invisas* are not easily to be reconciled.

24. *Brevem*

Whoever tastes of earthly Food
Is doom'd to pass the joyless Flood,
And hear the Stygian Roar;
The scepter'd King, who rules the Earth,
The labouring Hind, of humbler Birth,
Must reach the distant Shore.

The broken Surge of Adria's Main,
Hoarse-sounding, we avoid in vain,
And Mars in Blood-stain'd Arms;
The southern Blast in vain we fear,
And Autumn's Life-annoying Air
With idle Fears alarms;

For all must see Cocytus flow,
Whose gloomy Water sadly flow
Strays through the dreary Soil.
The guilty Maids, an ill-fam'd Train!
And, Sisyphus, thy Labours vain,
Condemn'd to endless Toil.

Your pleasing Consort must be left,
And you of Villas, Lands, bereft,
Must to the Shades descend;
The Cypress only, hated Tree!
Of all thy much-lov'd Groves, shall thee,
Its short-liv'd Lord attend.

Then

24. *Brevem dominum.*] Some of the Commentators, knowing that *brevis* hath two Significations, with very learned Subtlety have construed *brevem dominum*, who is confined to a small Space, as if Horace alluded to his Urn. Perhaps, his Expression is not perfectly exact, but, one would think, it required some Art to mistake his Meaning.

Absumet hæres Cæcuba dignior
 Servata centum clavibus, & mero
 Tinget pavementum superbus,
 Pontificum potiore cœnis.

25

27. *Mero tinget pavementum superbus.*] In this Strophe the Poet recommends to Postumus a chearful and open Manner of living, by assuring him, that his Heir, more worthy of his Fortune by knowing how to enjoy it, shall in his Pride and Prodigality profusely stain the Floor with his richest Wines. Doctor Bentley would approve of our Reading *pavimentum superbum Pontificum*, for he thinks it a noble Expression to say, *a Floor proud of being stained with Liquor so excellent*, although he allows, that the Weight of Consonants is harsh and disagreeable. Yet this very Expression seems to have something hard, *That a Floor should be proud of the Wine which stains it*; and the Doctor himself rejects it for *superbo*, which is somewhat faulty, as it gives two Epithets to *mero*, without raising the Sense. Mr. Sanadon, from a Conjecture of Mr. Cuninghame, reads *superbis*, which indeed is not liable to either of these Objections, and yet the Sense is strong, and perfect without it, since nothing can add to the Luxury or Pride of a Pontiffe's Feast. If then we read *superbis*, which was at first proposed by Barthius, we shall have a new Thought added to the Stanza, and behold the very Action of Pride and Insolence, with which this extravagant Heir lavisheth away his Wine, while the

Epithet,

CARMEN XV.

JAM pauca aratro jugera regiæ
 Moles relinquent; undique latiùs
 Extenta visentur Lucrino
 Stagna lacu; platanusque cœlebs

Evincet

The Poet, in this Ode, opposes the Magnificence and Expence of the present Romans, in their Buildings, Plantations, and Gardens, to the Simplicity and Frugality of their Ancestors, by whom the public Edifices, and Temples of the Gods, were thought the noblest Monuments of true Grandeur, as well as of Piety.

The

Then shall your worthier Heir discharge,
 And set th' imprison'd Casks at large,
 And dye the Floor with Wine,
 So rich and precious, not the Feasts
 Of holy Pontiffes cheer their Guests
 With Liquor more divine.

Epithet, thrown to the End of the Period, keeps up the Force and Spirit of the Sense; a Manner of Writing very usual in Horace.

28. *Pontificum potiore cœnis.*] Mr. Dacier is extremely well reconciled to the French Tongue, for not being liable to the Doubts, that perplex the Reader in these Words, which may bear three different Constructions; that this Wine was of greater Price, than whole Feasts of the Pontiffes; that it might be better employed in those Feasts; or thirdly, that it was more excellent, than what was drunk at such Entertainments. Mr. Dacier declares for the second, which seems to him to have the Turn of a religious Sentiment, as if this Wine ought to be reserved for the Pontiff's Festival. Mr. Sanadon hath chosen the first Construction; and this Translation takes the last, as it appears most natural and easy. The Words may indeed bear a fourth Meaning, *potiore in cœnis* by an Ellipsis, *potiore in cœnis*, may signify the best Wine even at a Pontiff's Feast. *Pontificalis cœna* was used proverbially.

Upon Admission of a new Member into their College, a Feast was prepared for the Pontiffes, Augurs, and Vestal Virgins, with most religious Luxury. Our Poet, says Mr. Sanadon, seems to have been very little edified by seeing the Chiefs of his Religion indulging themselves in such luxurious Delicacies.

ODE XV.

IN royal Pride our Buildings rise,
 The useles Plough neglected lies;
 Ponds, broad as Lakes, our Fields o'erspread,
 Th' unmarried Plain high waves the Head
 Above the Elm, while all around,
 Wasting their Fragrance o'er the Ground,

Where

The Wealth brought into Rome by ravaging and plundering the World, was employed, with a Wantonness almost incredible, in the last Excesses of Extravagance and Luxury. These Excesses

Evincet ulmos : tum violaria, &
 Myrtus, & omnis copia narium,
 Spargent olivetis odorem,
 Fertilibus domino priori.
 Tum spissa ramis laurea fervidos
 Excludet ictus. Non ita Romuli
 Præscriptum, & intonsi Catonis
 Auspiciis, veterumque normâ.
 Privatus illis census erat brevis,
 Commune magnum : nulla decempedis
 Metata privatis opacam
 Porticus excipiebat Arcton :
 Nec fortuitum spernere cespitem
 Leges finebant, oppida publico
 Sumtu jubentes, & Deorum
 Templa novo decorare faxo.

10

15

10

CARMEN

vitiated the Minds, corrupted the Understanding, and broke the Resolution of a People, not less glorious for their Spirit of Liberty, than for their Conquest of the World. Thus at length they were debased to a Vileness of Slavery unknown to the Nations whom they had conquered, and infamous to all Posterity.

Vers. 6. *Copia narium.*] Mr. Sanadon hath very well defended the Beauty of this Expression against Mr. Dacier, who thinks it too bold, although he approves of an Expression of Herodotus, who calls beautiful Women, *the Distempers of the Eye*; and of another Greek Writer, who says, *Flowers are the Feast of the Sight*. In Cicero we find *copia agri* for the Riches of the Country; and Catullus calls a Goat, the Poison of the Nose, *Crudelem nasorum interfice pestem*.

10. *Fervidos ictus.*] Other Poets have said, *ictus Phæti, solis, luminis*; but Lyric Poetry permits a greater Boldness. They, who would read *æstus* or *ignes*, enfeeble the Language, and hazard a Correction, which the Text neither authorises, nor requires.

SAN.

13. *Privatus illis census,*] Valerius Maximus hath given us this glorious Character of the ancient Romans, that every one was earnest to increase the Wealth of his Country, not his own private Fortune, and chose rather to be poor in a rich State, than to be rich when the Commonwealth was poor. They aimed, says Cicero, at the Praises of Frugality in their domestic Affairs, and of Dignity in all that concerned the Public.

17. NIS

Where once the Olive pour'd its Shade,
 And its rich Master's Cares repaid,
 The Violet and Myrtle greets
 The Senses with a Waste of Sweets;
 While vainly would Apollo's Ray
 Through our thick Laurels pour the Day.

Not such were Cato's sage Decrees,
 Nor Romulus by Arts like these
 In Wisdom form'd th' imperial Sway,
 And bid th' unwilling World obey.
 Though small each personal Estate,
 The public Revenues were great;
 Arcades were then by Law confin'd,
 Nor open'd to the Northern Wind:
 Or Turf, or Brick, where Fortune pleas'd,
 The private Dwelling humbly rais'd,
 While awful to the Powers divine
 Rose high to Heaven the sacred Shrine,
 And all the public Structures shone,
 Enrich'd with ornamental Stone.

17. *Nec fortuitum cespitem.*] This Expression hath some Difficulty. The Commentators in general understand by it either an hereditary Farm, or the casual Allotment of the conquered Lands. But in this Sense, the Opposition between the Buildings of the modern and ancient Romans, which forms the Beauty of the Ode, is lost. The Translator hopes he hath expressed the natural and unforced Meaning of his Author; *That the first Romans built their Houses of Earth or Brick, nor were they curious in their Situation, while they raised the Temples and public Edifices with Stone.*

18. *Oppida publico sumtu.*] In these last Lines we see the principal Design of the Poem, and Horace reflects upon Augustus all the Praises, which he had given to the Laws of the ancient Romans. That Prince had not only rebuilt the public Edifices, which had decayed by Time, or been destroyed by Fire, but raised several Temples to the Gods; such as those to Mars the Avenger, to Apollo, to Jupiter the Thunderer. DAC.

20. *Novo saxo.*] The Ancients called any thing *new*, which was ornamental and elegant; or, perhaps, the Word *novus* may literally mean the Stone, then first used in building.

CARMEN XVI. AD POMPEIUM GROSAPHUM.

OTIUM Divos rogat impotenti
 Prensus Ægæo, simul atra nubes
 Condidit Lunam, neque certa fulgent
 Sidera nautis:
 Otium bello furiosa Thrace,
 Otium Medi pharetrâ decori,
 Grosphæ, non gemmis, neque purpurâ, ve-
 nale, nec auro.
 Non enim gazæ, neque consularis
 Summovet lictor miseros tumultus
 Mentis, & curas laqueata circùm
 Testa volantes.

5

10

Vivitur

When Horace draws the Morals of Epicurus at their Source, it must be confessed, that human Wisdom never produced any System more reasonable. The Pleasure of that Philosopher, a Pleasure abused by Libertinism, and condemned by Ignorance, consisted in a Tranquility of Mind, resulting from the Practice of Virtue. From this Principle are derived all those beautiful Maxims, which our Poet hath dispersed through his whole Works, and which appear particularly in this Ode, where he gives such Counsel to his Friend, as seems to be dictated by Reason itself. After having spoken of the Repose of the Body in the first six Lines, he proposeth as an Object more worthy of our Desires, the Repose of the Soul: but the Transition is so lightly marked that it hath escaped the Commentators. SAN.

Vers. 1. *Otium.*] It were impertinent to desire the Reader to mark the Beauty of this Repetition, by which the Poet would prove, that Repose and Retirement is the general Wish of Mankind even when they are engaged in their most active, most ambitious Pursuits. Yet it may be worth observing, that other Poets have made use of the same Repetitions, and spoken the same Language. Thus Tibullus five Times repeats the Word Hope, to shew that it is the common Blessing of the Unfortunate; thus he uses the Word Peace as often, to convince us, that it is the

most

ODE XVI. TO POMPEIUS GROS PHUS.

CAUGHT in the wild Ægean Seas,
 The Sailor bends to Heaven for Ease,
 While Clouds the Moon's fair Lustre hide,
 And not a Star his Course to guide.
 Furious in War the Thracian prays,
 The quiver'd Mede, for Ease, for Ease,
 A Blessing never to be sold
 For Gems, for Purple, or for Gold.
 Nor can the Consul's Power controul
 The sickly Tumults of the Soul,
 Or bid the Cares to stand aloof,
 That hover round the vaulted Roof.

Happy

most desireable and valuable Enjoyment of human Life. When Ovid would shew the Power of Time, he repeats it not less than six Times; and Catullus, whom perhaps our Poet imitated, hath used *otium* as often in one Strophe.

Impotenti.] The Word *in-potenti* appears in some excellent Manuscripts, and we are obliged to Mr. Sanadon for this very happy Alteration of a single Letter. They, who read *in-potenti*, give to the Ægean Sea an Epithet, which by no means agrees to it. Far from being open, it is divided and broken by a Number of Islands, *variis freta confita terris*, besides Rocks and Banks of Sand. The Latins use the Word *impotens* in two opposite Senses, as *incanus*, *infractus*, &c. *Mare impotens* is a Sea violently agitated, and Catullus calls this very Sea by the same Epithet, *Impotentia freta*.

10. *Summovet.*] One Part of the Lictor's Office, was to remove the Crowd, and open a Way for the Magistrates; from whence the Poet hath taken this beautiful Image. *The Lictor may oblige the People to retire, but cannot drive away the Cares and Troubles of the Soul.* The Matrons and Vestal Virgins were not obliged to give way to the Magistrates, lest, under that Pretext, they might be injured or insulted by the Lictors.

DAC.

Vivitur parvo bene, cui paternum
 Splendet in mensâ tenui salinum;
 Nec leves somnos timor, aut cupido
 Sordidus aufert.

15

Quid brevi fortes jaculamur ævo
 Multa? quid terris alio calentes
 Sole mutamus? patriæ quis exul
 Se quoque fugit?

20

Scandit æratas vitiosa naves
 Cura; nec turmas equitum relinquit,
 Ocior cervis, & agente nimbos
 Ocior Euro.

Lætus in præsens animus, quod ultrà est
 Oderit curare, & amara leni
 Temperet risu. Nihil est ab omni
 Parte beatum.

25

Abstulit clarum cita mors Achillem:
 Longa Tithonum minuit senectus:
 Et mihi forsan, tibi quod negârit,
 Porriget hora.

30

Te

14. *Splendet salinum.*] Happy the Man, who beholds with Pleasure the plain and simple Furniture which his Father left Him. Salt is by Homer called *Divine*, and by Plato *Beloved of the Gods*; so holy was it esteemed, that the Ancients thought an Entertainment impious and profane, if it were forgotten, as they believed that some Misfortune would happen to the Person who slept while it was on the Table.

Dac,

17. *Quid brevi fortes.*] This is happily expressed. Our Desires are the Arrows of our Hearts, which we are always aiming beyond the Mark of Life, and, as it were, shooting out of Sight.

SAN,

18. *Terris.*] Mr. Cuninghame hath given us this Alteration of the usual Reading, *Terras*, and it is received by Mr. Sanadon. It is more agreeable to the Style of Horace, and renders the Phrase complete by expressing both Terms of the Change. *Terras* must be understood.

26. Leri

Happy the Man, whose frugal Board
His Father's Plenty can afford ;
His gentle Sleep nor anxious Fear
Shall drive away, nor sordid Care.

Why do we aim with eager Strife
At Things beyond the Mark of Life ?
To Climates warm'd by other Suns
In vain the wretched Exile runs ;
Flies from his Country's native Skies,
But never from himself he flies ;
Corroding Cares incessant charge
His Flight, and climb his armed Barge ;
Or though he mount the rapid Steed,
Care follows with unerring Speed,
Far fleeter, than the timorous Hind,
Far fleeter, than the driving Wind.
The Spirit, that, serenely gay,
Careless enjoys the present Day,
Can with an easy, cheerful Smile,
The Bitterness of Life beguile ;
Nor fears the approaching Hour of Fate,
Nor Hopes for human Bliss complete.

Achilles perish'd in his Prime,
Tithon was worn away by Time,
And Fate, with lavish Hand, to Me
May grant, what it denies to Thee.

An

26. *Leni temperat risu.*] We are obliged for this Correction to Dr. Bentley ; all Editions before him read *lato*, which gives a disagreeable Repetition of the same Epithet in two Lines, without adding to the Strength or Beauty of the Sentence. Some Manuscripts read *lento*, which is an Expression without Example, nor easily understood ; besides *lenis* makes a pretty Opposition to *amarus*.

SAN.

29. *Absulit clarum.*] Achilles was famed for his military Clories ; yet he died in the Prime of Life. Tithonus was the Favourite

Te greges centum, Siculæque circùm
Mugiunt vaccæ; tibi tollit hinnitum
Apta quadrigis equa; te bis Afro

35

Murice tinctæ

Vestiunt lanæ: mihi parva rura, &
Spiritus Graiæ tenuem Camœnæ
Parca non mendax dedit, ac malignum

Spernere vulgus.

40

vourite of a Goddess, but even her Present of Immortality became a Burden to him, and after lingering in a miserable old Age, he was changed into a Grasshopper. Such are the Instances,

CARMEN XVII. AD MÆCENATEM.

CUR me querelis exanimas tuis?
Nec Dis amicum est, nec mihi, te prius
Obire, Mæcnas, mearum

Grande decus columenque rerum.

Ah! te meæ si partem animæ rapit

5

Maturior vis, quid moror alteram,

Nec carus æquè, nec superstes

Integer? Ille dies utramque

Ducet

Mæcnas, as we are informed by Pliny, laboured from his Infancy under a perpetual Fever, which must necessarily have changed the natural Gaiety of his Temper, especially towards the latter End of his Life. It is probable, that he frequently, and with some Impatience, lamented to his favourite Poet his approaching Death. Horace, justly sensible to his Complains, in this Ode intreats him to talk no more in such affecting Language; He tells him, that he is determined not to survive him, and proves it to be impossible by the Conformity of their Destinies, particularly those Accidents, by which their Lives had been endangered; from whence

An hundred bleating Flocks are thine,
 Around Thee graze thy lowing Kine;
 Neighing thy Mares invite the Reins,
 Thy Robes the twice-dyed Purple stains;
 On Me, not unindulgent Fate
 Bestow'd a rural, calm Retreat,
 Where I may tune the Roman Lyre,
 And warm the Song with Grecian Fire,
 Then scorn, in conscious Virtue proud,
 The worthless Malice of the Crowd.

stances, by which Horace would prove, that Mortals never can be completely happy.

ODE XVII. TO MÆCENAS.

WHY will Mæcenas thus complain,
 Why kill me with the tender Strain?
 Nor can the Gods, nor I consent
 That You, my Life's great Ornament,
 Should sink untimely to the Tomb,
 While I survive the fatal Doom.

Should You, alas! be snatch'd away,
 Wherefore, ah! wherefore should I stay,
 My Value lost, no longer whole,
 And but possessing half my Soul?

One

whence He proposes, that They should perform their Sacrifices in Gratitude to the Gods, who had preserved them. SAN.

Verf. 6. *Maturior vis.*] This Expression seems to mean, that Mæcenas might naturally live many Years, which could not be justly said of his last Illness, as some Commentators understand it, since he was past Sixty when he died. SAN.

9. *Ducet.*]

Ducet ruinam : non ego perfidum
Dixi sacramentum : ibimus, ibimus,

10

Utcunque præcedes, supremum
Carpere iter comites parati.

Me nec Chimææ spiritus igneæ,
Nec, si resurgat, centimanus Gyas,

Divellet unquam ; sic potenti
Justitiæ, placitumque Parcis.

15

Seu Libra, seu me Scorpius aspicit
Formidolosus, pars violentior

Natalis horæ, seu tyrannus

Hesperia Capricornus undæ :

20

Utrumque nostrum incredibili modo
Consentit astrum. Te Jovis impio

Tutela Saturno refulgens

Eripuit, volucrisque fati

Tardavit

9. *Ducet.*] This Word is used to express the Processions either of Triumphs or Funerals.

DAC.

10. *Perfidum sacramentum.*] Horace alludes here to an Oath of Fidelity taken by Soldiers, when they were enlisted, and although there be not a formal Oath expressed, yet it is included in

*Ille dies utramque
Ducet ruinam.*

CRUQ. DAC.

19. *Pars violentior natalis horæ.*] *Pars* here signifies, what the Greeks call *μοῖρα*, that Part of the Sign which appears above the Horizon at the Moment of Birth ; for every Sign is divided into several Parts, which make as many Horoscopes, by the Poet called *Natales horæ*. We find in other Places of this Author, that he was not over-credulous in the Science of judicial Astrology, and what he says here seems rather an Effect of his Compliance with the Weakness of Mæcenas.

DAC.

21. *Utrumque nostrum incredibili modo.*] To render the Lives and Fortunes of two Persons perfectly equal, and to form an exact Correspondence between them, it was necessary that they should be born at the same Instant. But as Horace was not of the same Age as Mæcenas, he can only say, that there was a great Resemblance,

semblance,

One Day, believe the sacred Oath,
 Shall lead the funeral Pomp of Both;
 With Thee to Pluto's dark Abode,
 With Thee I'll tread the dreary Road.
 Nor fell Chinara's Breath of Fire,
 Nor hundred-handed Gyas dire,
 Shall ever tear my Friend from Me;
 So Justice and the Fates decree.

Whether fair Libra's kinder Sign,
 Or Scorpius with an Eye malign
 Beheld my Birth (whose gloomy Power
 Rules dreadful o'er the natal Hour)
 Or Capricorn, with angry Rays
 Who shines the Tyrant of the Seas,
 With equal Beams our Stars unite,
 And strangely shed their mingled Light.
 Thee, Jove's bright Influence snatch'd away
 From baleful Saturn's impious Ray,

And

semblance, a great Conformity between their Stars; and that by the most remarkable Events of their Lives, one might be apt to think They were born under the same Constellation. But as it was impossible, that two different Horoscopes could have the same Effect, the Poet expresses that Impossibility by *incredibili modo*.

DAC.

Mr. Sanadon remarks, that the Expression in this Line is prolaic and disagreeable.

22. *Impio Saturno refulgens.*] Saturn may be called impious, from that Influence which he was supposed to have upon Persons born under his Constellation, by his inclining them to Vice and Wickedness; or because, when he shone direct upon the Hour of Nativity, the Child was threatened with a sudden Death. From whence perhaps arose the Fable of his devouring his Children. *Refulgens* is a Term in Astrology signifying *shining in direct Opposition*.

TORR.

24. *Volucrisque fati.*] If we suppose, that Horace reasons with any Regularity upon the Resemblance between his own and his Patron's Nativity, we must believe that this Danger of Mæceas was like that of the Poet, sudden, violent, and which must have

Tardavit alas; quum populus frequens
Fauſtum theatris ter crepuit ſonum: 25

Me truncus illapſus cerebro
Suſtulerat, niſi Faunus iſtum
Dextrâ levâſſet, Mercurialium
Cuſtos virorum. Reddere viſtimas, 30
Ædemque votivam memento:
Nos humilem feriemus agnam.

have been mortal, without the Interpoſition of a God. Cru-
quius conjectures, that it was either ſome dangerous Conſpiracy,
or an Accident in the public Shows.

26. *Fauſtum.*] All our Editions read *letum*, and the Manu-
ſcripts are divided between *letum* and *feſtum*, which ſeems to be
an Alteration of *Fauſtum*. In this Epithet we have not only
the full Meaning of *letum*, but a new Beauty added to the Stro-
phe. We are indebted to Mr. Cuninghame for the Correction,
and Mr. Sanadon hath taken it into his Text.

28. *Niſi Faunus iſtum.*] Faunus, or Pan, is here commiſſioned
by the Fates to protect our Poet, who in the eighth Ode of the
third Book attributes his Preſervation to Bacchus. But, beſides
that his Gratitude might think he was indebted for his Safety to
theſe two Deities, we find by ancient Marbles, and Inſcriptions,
that Faunus, and Bacchus, were really the ſame God, who had
different

CARMEN XVIII.

NON ebur, neque aureum
Meâ renidet in domo lacunar:
Non trabes Hymettias
Premunt columnas ultimâ recifæ

Africâ:

In ſome Manuſcripts this Ode appears with a Title, VARO,
from whence Torrentius conjectured, that it was addreſſed to
Quintilius Varus. It is probable, that as Avarice is the Subject
of it, ſome of the Learned might have written, at the Beginning
of it, the Word AVARO, the firſt Letter of which being effaced
by Time or Accident, there remained only VARO. Dac.
Verſ.

And stop'd the rapid Wings of Fate,
When the full Theatre, elate,
With joyful Transpors hail'd thy Name,
And thrice uprais'd the loud Acclaim.

A Tree, when falling on my Head,
Had surely crush'd me to the Dead,
But Pan, the Poets Guardian, broke,
With saving Hand, the destin'd Stroke.
For Thee, let the rich Victim's Blood
Pour forth to Jove its purple Flood;
For Thee, the votive Temple rise;
For Me an humble Lambkin dies.

different Names, according to the different Sacrifices which were offered to Him. In this Ode Horace proposes to sacrifice a Lamb to Faunus, who might naturally be thought to preside over the Country-Seat, where this Accident happened. In the third Book he offers a Goat to Bacchus, who was in all Times the Guardian of Poets.

DAC.

30. *Victimas.*] *Victima*, properly speaking, means a Sacrifice of larger Beasts, such as Bulls, and *hostia* the less Kind, such as Sheep and Lambs. The Difference between the Sacrifices of Maecenas and Horace may rise from the Difference between the Patron and the Poet, or that between the Gods to whom they are offered.

DAC. SAN.

ODE XVIII.

NO Walls, with Ivory inlaid,
Adorn my House; no Colonade
Proudly supports my Citron Beams,
Nor rich with Gold my Cieling flames;

Nor

Verf. 3. *Non trabes Hymettias.*] This conjectural Correction of the learned Mr. Gale, is approved of by Dr. Bentley, and received into the Text by Mr. Cuninghame and Sanadon. These Critics remark against the usual Reading, *trabes Hymettiae*, that Hymettian

Africâ: neque Attali

Ignotus hæres regiam occupavi:

Nec Laconias mihi

Trahunt honestæ purpuras clientæ:

At fides, & ingenî

Benigna vena est; pauperemque dives

Me petit: nihil suprâ

Deos laceſſo, nec potentem amicum

Largiora flagito,

Satis beatus unicus Sabinis.

Truditur dies die,

Novæque pergunt interire Lunæ:

Tu fecanda marmora

Locas sub ipsum funus, & sepulcri

Immemor, struis domos;

Marisque Baiis obstrepentis urges

Summovere litora,

Parum locuples continente ripâ.

Quid,

Hymettian Marble was in great Esteem among the Romans, but it does not appear, that the Wood of this Mountain was ever thought valuable. Besides, *Beams of Marble* is an Expression unknown to the Language of Architecture, nor do the Latins ever say, *trabes lapideæ* or *trabes marmoreæ*. This African Wood was probably the Citron-Tree, of which the first Table, that appeared in Rome, was bought by Cicero for twelve hundred Crowns. This Wood was afterwards used in building, and Horace in the first Ode of the fourth Book promises, that Maximus shall erect a Marble Statue to Venus in a Citron Temple.

Penet marmoream sub trabe citræ.

Thou in a Citron Dome shalt stand,
Form'd by the Sculptor's animating Hand.

5. *Neque Attali ignotus hæres.*] The old Commentators and Critic imagine, there is a Stroke of Satire here, by which the Poet would insinuate, that the Roman People had fraudulently obtained

Nor have I, like an Heir unknown,
 Seiz'd upon Attalus his Throne ;
 Nor Dames, to happier Fortunes bred,
 Draw down for Me the purple Thread ;
 Yet with a firm and honest Heart,
 Unknowing or of Fraud or Art,
 A liberal Vein of Genius blest,
 I'm by the Rich and Great carest.
 My Patron's Gift, my Sabine Field
 Shall all its rural Plenty yield,
 And happy in that rural Store,
 Of Heaven and Him I ask no more.

Day presses on the Heels of Day,
 And Moons increase to their Decay ;
 But You, with thoughtless Pride elate,
 Unconscious of impending Fate,
 Command the pillar'd Dome to rise,
 When lo ! thy Tomb forgotten lies,
 And, though the Waves indignant roar,
 Forward you urge the Baian Shore,
 While Earth's too narrow Bounds in vain
 Your guilty Progress would restrain.

What

obtained the Will, in which Attalus made them his Heirs. But this *unknown Heir* was undoubtedly Aristonicus, who, after the Death of Attalus, seized upon the Throne, defeated Licinius Crassus, and being conquered by Perpenna, was carried to Rome, and strangled in Prison by Order of the Senate. TORR.

8. *Honestæ clientæ.*] This Epithet hath something of Satire in it against the Pride and Insolence of Patrons, who compelled the Wives of their Clients, of better Condition and Birth, to make Robes for them. The Expression of spinning Purple, instead of Thread, which was dyed with Purple, is remarkably bold.

SAN.

10. *Dives me petit.*] *Dives* not only signifies *the Rich*, but *Men of Quality*, such as the Poet afterwards calls *Mæcenæ*, *potentem amicum*.

DAC.

15. *Truditur*

Quid, quòd usque proximos

Revellis agri terminos, & ultra
Limites clientium

Salis avarus? Pellitur paternos
In sinu ferens Deos

Et uxor, & vir, sordidosque natos.
Nulla certior tamen

Rapacis Orci sede destinata
Aula divitem manet

Herum. Quid ultra tendis? Æqua tellus
Pauperi recluditur,

Regumque pueris; nec satelles Orci
Callidum Promethea

Revexit auro captus. Hic superbum

Tantalum,

15. *Truditur dies die.*] The Poet begins here, although the Transition and Connexion be not very strongly marked, directly to attack the Manners of his Age, and unites, in the same Subject, both their Avarice and Prodigality; for these two Passions, however opposite they may seem, are frequently found in the same Character. *Alieni appetens, sui profusus.* SAN.

24. *Proximos revellis agri terminos.*] It was one of the Laws of Numa, *Qui terminum exarassit. ipsos & boves sacri sunt.* If any Man drives his Plough into his Neighbour's Ground, let Him and his Oxen be accursed. The Greeks and Romans worshipped a God, whom They called *Δία ἑσπερινόν* *Jovem Terminalem*, or *Terminum*. There was a Kind of Adoration paid by the Romans to the Stone, or Trunk of a Tree, which divided their Lands. They perfumed it with Essences, crowned it with Flowers, and made Sacrifices round it in the Month of February. Yet all these religious and sacred Rites, the covetous Man profanely and lawlessly violates. DAC.

26. *Pellitur paternos.*] There is not a Word in these three Lines, which doth not carry a double Sentiment of Compassion for this injured Family, and Indignation against their Patron's impious Cruelty. If the Lands of a Neighbour were sacred, much more were those of a Client, whose Interest was by the Roman People esteemed more dear, than that of the nearest Relations. SAN.

29. *Nulla*

The sacred Landmark strives in vain
Your impious Avarice to restrain ;
You break into your Neighbour's Grounds,
And overleap your Client's Bounds.
Driven out by Thee, to new Abodes
They carry their paternal Gods ;
The Wife her Husband's Sorrow shares,
And on her Breast her squalid Infants bears.

Yet destin'd by unerring Fate,
Shall Death this wealthy Lord await ;
Then whither tend thy wide Demaines ?
For Earth impartial entertains
Her various Sons, and in her Breast
Princes and Beggars equal rest.

Nor Gold could bribe, nor Art deceive
The gloomy Life-guard of the Grave,
Backward to tread the shadowy Way,
And waft Prometheus into Day.

29. *Nulla certior tamen.*] The Poet opposes, to the Rapine of this Invader, the total Ruin which Death shall cause, in leaving him no more, than he leaves to them he hath plundered.

SAN.

34. *Satelles Orci.*] Some Commentators think, that Horace means either Charon or Cerberus by this *Guard* or *Centinel of the invisible World*. Others believe, the Description better agrees with Death, who, as Cruquius expresses it, is the Terror of the Living, and who fights for the Grave.

36. *Auro captus.*] The Poet, by Allusion to some Fable of Prometheus no longer known, insinuates to this avaritious Lord, how useless the Wealth, which he had purchased by Violence and Rapine, shall prove after Death ; for Death to the Poor is the Beginning of their Repose ; to the Rich an End of their Pleasures.

SAN.

Tantalum, atque Tantali

Genus coërcet : hic levare functum

Pauperem laboribus,

Vocatus, atque non vocatus, audit.

40

CARMEN XIX. IN BACCHUM.

BACCHUM in remotis carmina rupibus
Vidi docentem (credite, posteri)

Nymphasque discentes, & aures

Capripedum Satyrorum acutas.

Evæ! recenti mens trepidat metu;

Plenoque Bacchi pectore turbidum

Lætatur. Evæ! parce, Liber,

Parce, gravi metuende thyrso.

Fas

This Ode probably was written for some Festival of Bacchus, and the Poet with a kind of Bacchanalian Enthusiasm, hath impressed the Marks of his Divinity upon all Parts of this vast Universe. Earth, Sea, Hell and Heaven have felt the Effects of his Power.

SAN.

Mr. Sanadon calls this Ode a Dithyrambic, which is essentially a drinking Song, or Hymn in Honour of Bacchus. There are, says this Critic, two kinds of Dithyrambics: the *Regular*, formed of a certain Number of Strophes, in which the same Verses constantly return in the same Order; and the *Irregular*, which are composed of Verses of different Forms, without any Distinction and Order of Strophes. The Word Dithyrambic, according to Bochart, is formed from a Syriac Word, signifying *a Person twice born*, in Allusion to the Birth of Bacchus, from whence the Latins call him *bimater*.

Vers. 1. Remotis rupibus.] This Beginning is truly sublime. It is a Picture capable of alarming and filling the Imagination by a natural Mixture of the Rural and Majestic. The Scene is happily chosen, for the Mysteries of Gods ought to be performed in Places distant from the Commerce of profane Mortals. SAN.

This Expression, *listened the Strain*, has been blamed. It is authorised by Shakelpear in Julius Cæsar: *And now, O Favins,*

listen

Od. 1. THE ODES OF HORACE.

Yet He, who Tantalus detains,
With all his haughty Race in Chains,
Invok'd or not, the Wretch receives,
And from the Toils of Life relieves.

ODE XIX. TO BACCHUS.

I Saw (let future Times believe)
The God of Wine his Lectures give,
Midst Rocks far distant was the Scene;
With Ears erect the Satyrs stood,
And every Goddess of the Wood,
Listened th' instructive, solemn Strain.

The recent Terror heaves my Breast,
Yet with th' inspiring Power possess'd,
Tumultuous Joys my Soul have warm'd;
Dreadful, who shak'st the Ivy Spear,
Thy Votary thus prostrate hear,
And be thy Rage, thy Rage disarm'd.

Give

*listen great Things. And in Macbeth, As they had seen we with
these Hangman's Hands listening their Fear. Thus Milton in his
Comus: And listened then a while.*

[7. Parce.] The Poet imagines, that he beholds Bacchus
raising his Ivy Spear, to strike him for daring to reveal his aw-
ful Mysteries without his Permission. He asks Pardon for his
Temerity, and calms the Anger of the Gods by the most art-
ful Praises. The Ode is divided into three Parts; the first in-
cludes the Benefits, which the God hath bestowed upon hu-
man Kind; the second shews some Instances of his Vengeance;
and the third describes his Exploits.

BENT. SAN.

Fas pervicaces sit mihi Thyadas,
 Vinique fontem, lactis & uberes
 Cantare rivos, atque truncis
 Lapſa cavis iterare mella;
 Fas & beatæ conjugis additum
 Stellis honorem, teſtaque Penthei
 Diſjecta non leni ruinâ,
 Thracis & exitium Lycurgi.
 Tu ſectis amnes, tu mare barbarum;
 Tu ſeparatis uvidus in jugis
 Nodo coërces viperino
 Biſtonidum finè fraude crines.
 Tu, quum parentis regna per arduum
 Cohors Gigantum ſcanderet impia,
 Rhætum retorſiſti leonis
 Unguibus, horribilique malâ:
 Quanquam, choreïs aptior & jocis
 Ludoque dictus, non ſat idoneus
 Pugnæ ferebaris; ſed idem
 Pacis eras, mediuſque belli.

9. *Sit mihi.*] This conjectural Reading of Doctor Bentley ſeems neceſſary to maintain the Regularity of the Ode, and the reaſoning of the Poet, who from the ſixth Line addreſſes Himſelf to Bacchus to the End of the Poem. *Fas eſt* would therefore make a diſagreeable Interruption; nor is it the Language either of Adoration or Fear. Beſides, it does not appear natural, that the very moment, in which the Poet aſks Pardon of the Gods for his Imprudence, he ſhould dare to affront him again by his Preſumption. Decen y obliges him not to continue his Subject until he hath aſked Leave.

17. *Tu ſectis amnes.*] This Apoſtrophe was abſolutely neceſſary to enliven the Narration of the laſt eight hiſtorical Lines which muſt have grown languiſhing and tedious if longer continued.

Give Me to sing, by Thee inspir'd,
Thy Priestesses to Madness fir'd :
Fountains of Wine shall pour along,
And, melting from the hollow Tree,
The golden Treasures of the Bee,
And Streams of Milk shall fill the Song.

Fair Ariadne's Crown shall rise,
And add new Glories to the Skies :
While I to listening Nations tell,
How impious Pentheus' Palace burn'd,
With hideous Ruin overturn'd,
And how the mad Lycurgus fell.

Indus and Ganges own thy Sway,
Barbaric Seas thy Power obey,
And o'er the pathless Mountain's Height,
(Her Head with horrid Snakes enroll'd,
Which harmless writhe their angry Fold,)
Thy raptur'd Priestess speeds her Flight.

When rising fierce in impious Arms,
The Giant-Race with dire Alarms
Affail'd the sacred Realms of Light,
With Lion-Wrath, and dreadful Paw,
With Blood-besmeared, and foaming Jaw
You put their horrid Chief to flight.

For Dancing form'd, for Love and Wit,
You seem'd for War's rude Toils unfit,
And polish'd to each softer Grace :
But dreadful when in Arms You shone,
You made the fatal Art your own,
In War excelling as in Peace.

Te vidit infons Cerberus aureo
Cornu decorum; leniter atterens
Caudam; & recedentis trilingui
Ore pedes, tetigitque crura.

30

CARMEN

29. *Aureo cornu decorum.*] Various are the Opinions why Bacchus is thus pictured with Horns; whether they were imagined a Mark of Power and Divinity; whether they rose from the Custom of drinking out of Horns, or from his having first ploughed with Bullocks. Mr. Dacier thinks it plain, that the Character of this God is drawn from the History of Moses; and his Notes on the Ode are a continual Parallel between the sacred and profane Story. He assures us, that the Picture of Bacchus, teaching the Nymphs and Satyrs, is manifestly taken from Moses, who delivered his Laws on Mount Sinai; that when this God is said to subdue Rivers, and particularly the Indian Ocean, we are to acknowledge the Passage of Moses through the Red Sea; that the Bacchanalians and Bacchus himself are crowned with Serpents, from the serpent in the Wilderness; and that the golden Horn of this God, is taken from the Horns, *cornuta facies*, of Moses.

This last Remark might convince the Critic how weak is the Parallel in general, since the Word, which hath been translated *Horns*, and from which Moses hath been monstrously painted with Horns, in the Original signifies, that Brightness or Splendour, which shone around his Head, when he descended from the Mountain. But, indeed, these Parallels between Fables of Heathenism and the Truth of the sacred Writings, whether they be formed from the Likeness of Names, or some Resemblance

Od. 19
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With golden Horn supremely bright,
 You darted round the bending Light
 Far-beaming through the Gloom of Hell:
 When Cerberus, with Fear amaz'd,
 Forgot his Rage, and fawning gaz'd,
 And at thy Feet adoring fell.

Resemblance of Characters, are often indulged in Wantonness of Imagination, or a Vanity of an odd Kind of Learning. Idolatry had overspread the Face of the Earth from Abraham to Moses, that is, for four hundred Years, the Hebrews alone excelled, when the Fables of Heathenism could not possibly be taken from the Books of Moses, since that Lawgiver was not yet in Being. Cadmus and Danaus transported a Phœnician Colony into Greece before the Departure of the Israelites out of Egypt, and surely the Gods, whom they carried with them, could not have been Symbols of Moses. Lastly, as the Jews were a People separated by their Laws from all other Nations, and always despised or hated in Proportion as they were known, it is little probable, that the Greeks and Romans should take from them the solemnest Mysteries of their Religion. One fatal Consequence may rise from these Kinds of Allusions, as Mr. Sanadon well observes upon another Ode, in which Mr. Dacier again discovers Moses under the Character of Mercury: An Unbeliever may reverse this Reasoning, and say, that our Mysteries have been imagined upon the Superstitions of the Heathens, since we have many Ceremonies, which They used. Thus from the Absurdity of the fabulous System, he may conclude the Falshood of the Christian Religion.

CARMEN XX. AD MÆCENATEM.

NON usitatâ, non tenui ferar
 Pennâ, bifôrmis per liquidum æthera
 Vates ; neque in terris morabor
 Longiùs ; invidiâque major
 Urbes relinquam. Non ego, pauperum
 Sanguis parentum, non ego, (quem vocant)
 Dilecte Mæcenas, obibo,
 Nec Stygiâ cohibebor undâ.
 Jam jam residunt cruribus asperæ
 Pelles ; & album mutor in alitem
 Supernè ; nascunturque leves
 Per digitos, humerosque plumæ.

Jam

Some modern Critics are much offended with the Ancients, for boasting so frequently of having rendered themselves immortal by their Writings. It is acknowledged, that the Manner of praising ourselves requires great Art and Delicacy ; nor would it perhaps succeed with modern Poets. But why should they not be allowed to render the same Justice to themselves, as they do to others ? And as it is a Littleness in the Mind, not to know itself, so it is a reputable Courage to show a Consciousness of those Excellencies, which we are sure we possess. Longinus thinks it necessary, that They, who would rise to the Sublime in Writing, should be filled with a noble Pride, and believe themselves really capable of great Things. When a Poet represents to Himself the Judgment which Posterity will form of his Works, and, in the Moments of composing, apprehends that his Performance may not be able to survive him, the Productions of a Soul, whose Views are so short and confined, as that it cannot promise itself the Applause and Esteem of succeeding Ages, must necessarily prove abortive and imperfect. To say more in Vindication of this and the last Ode of the next Book would be really injurious to Horace.

DAG.
Vers.

ODE XX. TO MÆCENAS.

WITH strong, unwonted, Wing, I rise,
 A two-form'd Poet, through the Skies.
 Far above Envy will I soar,
 And tread this worthless Earth no more.
 For know, ye Rivals of my Fame,
 Though lowly born, a vulgar Name,
 I will not condescend to die,
 Nor in the Stygian Waters lie.

A rougher Skin now clothes my Thighs,
 Into a Swan's fair Form I rise,
 And feel the feather'd Plumage shed
 Its Down, and o'er my Shoulders spread.

Swift

Verf. 1. *Non ufistatâ.*] A Poet without Wings, is a Poet without Genius. This unusual Flight of Horace alludes to his Imitation of the Grecian Lyric Writers, and the next Line represents him in the Beginning of this Metamorphosis, half Man and half Bird.

SAN.

6 *Quem vocant.*] *Ut vocant, quem ita vocant,* an Expression in which *rivales* or *inimici* must be understood. They, who read *quem vocas*, find it difficult to prove any reasonable Meaning in the Words. To suppose an Invitation from Mæcenas is ridiculous, and Mr. Dacier's Construction, *Quem vocas dilectum, quem compellas dilecti nomine*, does very little Honour to the Poet's Reasoning. I am poor, I am your Favourite, however I shall never die: As if the Favour of Mæcenas were an Hinderance to his Immortality. There is yet a third Manner of construing the Passage, *Dilecte Mæcenas, non ego obibo, quem vocas sanguis, pauperum parentum.* This Construction does not indeed separate the Words *dilecte Mæcenas*, which cannot naturally be divided, but nothing can be more foreign to the Character of Mæcenas, than to reproach those, whom he honoured with his Friendship, with Baseness of Extraction; a Remark, which Horace makes more than once. The Correction is therefore necessary, since the usual Reading cannot possibly be supported.

BENT. SAN.

L 5

13. Ocyer

Jam Dædaleo ocyor Icaro
 Visam gementis litora Bospori,
 'Syrtæque Gætulas, canorus
 Ales, Hyperboreosque campos.
 Me Colchus, & qui dissimulat metum
 Marfæ cohortis; Dacus, & ultimi
 Noscent Geloni: me peritus
 Discet Iber, Rhodanique potor.
 Absint inani funere næniæ,
 Luctusque turpes; & querimoniam
 Compesce clamorem, ac sepulchri
 Mitte supervacuos honores.

15

20

Q. HORATII

13. *Ocyor Icaro.*] Doctor Bentley proposes here another conjectural Reading, *tutior Icaro*, which Mr. Sanadon hath received into the Text, and which, although it appear not absolutely necessary, may well deserve to be mentioned, with the Reasons that support it.

The Wings of Icarus wanted not Swiftnesse, yet that Swiftnesse could not preserve him from falling; nor could the Flight of Horace be more secure, whether he flew more swiftly or slowly than Icarus. Besides, it is difficult to imagine, that the Poet should propose, without any Corrective, such an ill-omened Example, and which his Enemies could so strongly turn against him. A Manuscript of more than eight hundred Years, reads *notior*, which shews, that the usual Epithet hath been long suspected.

17. *Qui dissimulat metum.*] Mr. Dacier happily remarks, that the Poet here means the Parthians, and thus regularly names six different Nations, as it were, in Opposition to each other; Colchians and Parthians; Dacians and Scythians; Spaniards and Gauls. It did not seem necessary to load the Translation with proper Names, which would be useless to an English Reader, and which are mentioned in the Original without any Characters or Epithets.

20. *Peritus Iber.*] In the Time of Augustus, Learning and the Sciences flourished in Spain, whither they were carried from Asia, and where the Roman Colonies contributed greatly to their Encouragement.

DAC.

22. *Quæ-*

Swift as with Dædalean Wing,
 Harmonious Bird, I'll soaring sing,
 And in my Flight, the foamy Shores,
 Where Bosphorus tremendous roars,
 The Regions bound by Northern Cold,
 And Lybia's burning Sands behold.
 Then to the learned Sons of Spain,
 To him, who ploughs the Scythian Main,
 To him, who with disssembled Fears,
 Conscious, the Roman Arms reveres,
 To Him, who drinks the rapid Rhone.
 Shall Horace, deathless Bard! be known.

My Friends, the funeral Sorrow spare,
 The plaintive Song, and tender Tear;
 Nor let the Voice of Grief profane,
 With loud Laments the solemn Scene;
 Nor o'er your Poet's empty Urn
 With useless, idle Sorrows mourn.

22. *Querimoniæ clamorem.*] Those two Words are joined to correcting the Punctuation *Compesce clamorem* is an Expression too general and uncertain, and by separating *querimoniæ* from *clamorem*, the Poet says the same Thing twice. He collects, in this Strophe, the principal Ceremonies, which the Romans used in their Funerals. A Person played on the Flute some melancholy Airs in the Phrygian Measure, and sung the Praises of the Deceased. The Mourners filled the Air with Sighs and Groans; then frequently called upon the Dead by Name, and gave him their last Farewel. They made Aspersions, burned Odours, and concluded the Ceremony with an Entertainment.

SAN.

Q. HORATII FLACCI
C A R M I N U M
LIBER TERTIUS.

CARMEN I.

REGUM timendorum in proprios greges;
Reges in ipsos imperium est Jovis,
Clari giganteo triumpho,
Cuncta supercilio moventis.
Est, ut viro vir latiùs ordinet
Arbusta fulcis; hic generosior
Descendat in campum petitor;
Moribus hic, meliorque famâ

Contendat

The Reader may find in the Notes on the Carmen Seculare, for what Reasons, and upon what Authority, the Strophe is displaced, which appears in all Editions, except Mr. Sanadon's, at the Beginning of this Ode.

Horace in this and the next Book shews forth all his poetical Abilities. Poetry itself appears in its native, original Character, employed in celebrating the Power of the Gods, and the Praises of Men: in supporting the sacred Truths of Religion, and encouraging the Practice of moral Virtue. In this Ode the Poet asserts the Sovereignty of Jupiter, and descending from Him, upon whom they all depend, through the various Degrees of Life, He teaches us, that true Happiness can only be found in a contented and frugal Enjoyment of the Blessings we possess.

Verf. 1. *In proprios greges.*] Mr. Dacier very well remarks, that Kings are properly Shepherds, and the People their Flocks; but however just this Idea may be, it seems not very happily suited

with

THE THIRD
B O O K
OF THE
ODES *of* HORACE.

ODE I.

MONARCHS on Earth their Power extend,
 Monarchs to Jove submissive bend,
 And own the sovereign God,
 With glorious Triumph who subdu'd
 The Titan Race, gigantic Brood!
 And shakes whole Nature with his Nod.

When rival Candidates contend,
 And to the Field of Mars descend,
 To urge th' ambitious Claim,
 Some of illustrious Birth are proud,
 Some of their Clients vassal Croud,
 And some of Virtue's Fame.

Others

with the Grandeur of the Sentiments and Expressions, which raise the Beginning of this Ode. The Word *greges* hath something too low for the Pomp of the Strophe, and by being placed next to *reges*, forms a Sameness of Sound, disagreeable to the Ear. SAN.

5. *Est, ut.*] Horace here descends to the Conditions of Life, which are most exalted next to that of Kings. Among the Romans there was nothing above their first Magistracies; and the

Poet

Contendat ; illi turba clientium
 Sit major ; æquâ lege Necessitas 10
 Sortitur insignes, & imos ;
 Omne capax movet urna nomen.
 Districtus ensis cui super impiâ
 Cervice pendet, non Siculæ dapes
 Dulcem elaborabunt saporem ; 15
 Non avium, citharæque cantus
 Somnum reducent. Somnus agrestium
 Lenis virorum non humiles domos
 Fastidit, umbrosamque ripam,
 Non Zephyris agitata Tempe. 20
 Desiderantem quod satis est, neque
 Tumultuosum sollicitat mare,
 Nec sævus Arcturi cadentis
 Impetus, aut orientis Hædi :

Non

Poet makes a short and just Enumeration of the Qualities, which ought to be considered in the Candidates. Virtue alone should decide in all Elections ; but Riches, Popularity, and Birth, in all Ages and Countries, too frequently corrupt the Suffrages.

Est ut is an Ellipsis, in which we must understand *negotium*. *Est negotium ut ; ita se res habet ut ; evenit, quotidie accidit ;* and the Manner of speaking is perfectly pure, and poetical.

SAN. DAC.

7. *Descendat in campum.*] The Field of Mars, where the popular Assemblies were held for Elections, was in the lowest Ground of Rome, from whence the Poet uses the Word *descendat*. CRUQ.

13. *Impiâ cervice.*] The Commentators understand these Words of Damocles, yet, as he is charged with no other Crime, than that of praising the Happiness of Dionysius, they seem more justly to be applied to the Tyrant Himself, whom Horace considers in the same Danger to which Damocles was exposed, and under whose Person he describes the dangerous and wretched Situation of all Tyrants, amidst their Pomp and Appearances of Happiness.

DAC.

22. *Tumultuosum mare.*] *Tumultus* properly signifies a Sedition, or civil War, from whence the Poet metaphorically calls the Sea tumultuous, or mutinous.

DAC.

30. *Fastis*

Others the rural Labour love,
And joy to plant the spreading Grove,
The furrow'd Glebe to turn ;
Yet with impartial Hand shall Fate
Both of the Lowly and the Great
Shake the capacious Urn.

Behold the Wretch, with conscious Dread,
In pointed Vengeance o'er his Head
Who views th' impending Sword ;
Nor Dainties force his pall'd Desire,
Nor Chaunt of Birds, nor vocal Lyre
To Him can Sleep afford ;

Heart-soothing Sleep, which not disdains
The rural Cot, and humble Swains,
And shady River fair ;
Or Tempe's ever blooming Spring,
Where Zephyrs wave the balmy Wing,
And fan the buxom Air.

Who Nature's frugal Dictates hears,
He nor the raging Ocean fears,
Nor Stars of Power malign,
Whether in gloomy Storms they rise,
Or swift descending through the Skies
With angry Lustre shine ;

Whether

Non verberatæ grandine vineæ 25

Fundusve mendax ; arbore nunc aquas.

Culpante, nunc torrentia agros

Sidera, nunc hyemes iniquas.

Contracta pisces æquora sentiunt,

Jactis in altum molibus. Huc frequens 30

Cæmenta demittit redemptor

Cum famulis, dominusque terræ

Fastidiosus : sed Timor & Minæ

Scandunt eodem quò dominus ; neque

Decedit æratâ triremi, & 35

Post equitem sedet atra Cura.

Quòd si dolentem nec Phrygius lapis,

Nec purpurarum fidere clarior

Delenit usus, nec Falerna

Vitis, Achæmeniumve costum ; 40

Cur

30. *Jactis in altum molibus.*] *Moles* are the massy Piles, or Stones, which these numerous Undertakers, *frequens redemptor*, throw into the Sea for a Foundation. The Poet in the next Line calls them *cæmenta*.

TORR.

35. *Triremi.*] Was a Vessel, which had on each Side three Men to each Oar, whatever might be the Number of Oars. Mr. Dacier declares for the Opinion, that the Rowers were placed above each other, and many of the Learned have tried to prove, by mathematical Computations, that such a Form is not absolutely impossible. But whatever Efforts they have made, or in whatever Manner they have disposed the Benches of these Rowers, whether in perpendicular or oblique Ranks, they can never demonstrate a practical Possibility, which may be constant, uniform, and easy ; and without which the whole System is a vain and useless Speculation.

SAN.

38. *Purpurarum fidere clarior usus.*] The French Commentators think this Manner of Expression, *the Use of Purple brighter than a Star*, hath a Boldness inexcusable even in Lyric Poetry. The Translation hath a little changed the Comparison, by applying the Image to the Purple of the Morning.

42. *Avianus*

Whether his Vines be smit with Hail,
 Whether his promis'd Harvests fail,
 Perfidious to his Toil;
 Whether his drooping Trees complain
 Of angry Winter's chilling Rain,
 Or Stars, that burn the Soil,

Not such the haughty Lord, who lays
 His deep Foundations in the Seas,
 And scorns Earth's narrow Bound;
 The Fish affrighted, feel their Waves
 Contracted by his numerous Slaves,
 Even in the vast Profound.

High though his Structures rise in Air,
 Pale Menaces, and black Despair,
 This haughty Lord shall find,
 O'ertake his armed Galley's Speed,
 And when he mounts the flying Steed,
 Sits gloomy Care behind.

If Purple, which the Morn outshines,
 Or Marble from the Phrygian Mines,
 Though labour'd high with Art,
 If Essence, breathing Sweets divine,
 Or flowing Bowls of generous Wine,
 Ill sooth an anxious Heart,

234 Q. HORATII FLACCI CARMINUM Lib. 3.

Cur invidendis postibus, & novo
Sublime ritu moliar atrium?

Cur valle permutem Sabinâ
Divitias operosiores?

42. *Atrium.*] Was properly a great Hall, in which the Romans placed the Statues of their Ancestors, received their Clients,
ents,
for th

CARMEN II. AD AMICOS.

ANGUSTAM, amici, pauperiem pati
Robustus acri militiâ puer
Condiscat, & Parthos feroces
Vexet eques metuendus hastâ;
Vitamque sub dio & trepidis agat 5
In rebus. Illum ex mœnibus hosticis
Matrona bellantis tyranni
Prospiciens, & adulta virgo,
Suspiret, eheu! ne rudis agminum
Sponsus laceffat regius asperum 10
Tactu leonem; quem cruenta
Per medias rapit ira cædes.
Dulce

The Design of Horace in this Ode is to recommend Fortitude in bearing the Distresses of War; Virtue in the Pursuit of the Honours of Peace; and Silence in preserving the Mysteries of Religion. Thus the Ode is composed of three Parts, regularly and naturally connected. We may believe, by the third Line, that it was written before the Conquest of Parthia, but in what particular Year is uncertain. DAC.

Vers. 1. *Angustam pauperiem.*] The Poet is not contented with saying, that Youth should be taught to suffer Want, but strengthens it with an Epithet, *severe Want*. Such was the Discipline of the Romans by which they subdued the World; but we follow other
Maxims,

On Columns, rais'd in modern Style,
 Why should I plan the lofty Pile
 To rise with envied State?
 Why, for a vain, superfluous Store,
 Which would encumber me the more,
 Resign my Sabine Seat?

ents, and performed all their domestic Business. It is here used
 for the whole Dwelling.

ODE II. TO HIS FRIENDS.

OUR hardy Youth should learn to bear
 Sharp Want, to rein the warlike Steed,
 To hurl the well-directed Spear
 With pointed Force, and bid the Parthian bleed.

Thus form'd in Wars tumultuous Trade
 Through Summer's Heat, and Winter's Cold,
 Some Tyrant's Queen, or blooming Maid,
 Shall from her Walls the martial Youth behold,

"Let not, alas! my royal Spouse,
 "Untaught the deathful Sword to wield,
 "That Lion, in his Anger rouse,
 "Whom furious Rage drives through th' enfan-
 "guin'd Field."

What

Maxims, for Luxury and good Cheer dwell in the Camps of our
 Soldiery.

6. *Illum ex manibus hosticis.*] This Description is perfectly beau-
 tiful, and finely imagined to animate a young Warrior to bear the
 Fatigues of his Profession. His rising Valour could not appear in
 a nobler Theatre. It is probable, that the Tyrant here mention-
 ed was the Parthian King, whose Daughter was betrothed to some
 Prince of that Country; and the Image seems to have been taken
 from

236 Q. HORATII FLACCI CARMINUM Lib. 3.

Dulce & decorum est pro patriâ mori.

Mors & fugacem persequitur virum ;

Nec parcit imbellis juventæ

15

Poplitibus, timidove tergo.

Virtus, repulsæ nescia sordidæ, in-
contaminatis fulget honoribus ;

Nec fumit, aut ponit secures

Arbitrio popularis auræ.

20

Virtus, recludens immeritis mori.

Cœlum, negatâ tentat iter viâ ;

Cœtusque vulgares, & udam

Spernit humum fugiente pennâ.

Est & fideli tuta silentio

25

Mercès : vetabo, qui Cereris sacrum

Vulgârit arcana, sub iisdem

Sit trabibus, fragilemque mecum

Solvat

from the Passage of Homer, where Helen and the Trojan Dames appear upon the Walls, and view the Grecian Camp. DAC. SAN.

17. *Virtus.*] Horace begins here the second Part of the Ode, with the Praises of political or moral Virtue, which is ever independent of a capricious, inconstant People, and by its own Strength rises to Places of greatest Eminence. *Rex eris, si recte feceris*, was a Maxim among the Children of Rome in one of their Plays. DAC.

18. *Incontaminatis.*] This Reading appears in several Manuscripts. The Copyists, or perhaps the old Grammarians, surprised to find this Word at the Beginning of an Alcaic Verse, retrenched a Syllable, which they thought too much, and wrote *intaminatis*. Yet they might have spared themselves so rash an Alteration, if they had considered, that the first Syllable of *incontaminatis* must make an Elision, with the last of the preceding Verse, which is not without Example, even in Horace ; and that in the Place of a Word, which is pure Latin, they have introduced one which even contradicts the Sense of this Passage. *Intaminatus* is only to be found in the Glossary of Cyrillus, where it signifies *distained, polluted*, which is directly contrary to the Poet's Thought. CUN. SAN.

22. *Negatâ tentat iter viâ.*] Virtue opens a Way to Heaven for them, who deserve Immortality, which to others is inaccessible. Mr. Dacier understands it of a Passage through the Air, which Nature hath denied to Man, *Pennis non homini datis* ; and the Cer-

tainty

What Joys, what Glories round him wait,
 Who bravely for his Country dies!
 While with dishonest Wounds, shall Fate
 Relentless stab the Coward as he flies.
 With stainless Lustre Virtue shines,
 A base Repulse nor knows, nor fears;
 Nor claims her Honours, nor declines,
 As the light Air of Crowds uncertain veers;
 To him, who not deserves to die,
 She shews the Paths which Heroes trod,
 Then bids him boldly tempt the Sky,
 Spurn off his mortal Clay, and rise a God.
 To Silence due Rewards we give,
 And they, who Mysteries reveal,
 Beneath my Roof shall never live,
 Shall never hoist with me the doubtful Sail.

When

tainty with which he gives his Opinion, is at least a Reason for mentioning it.

24. *Udam spernit humum.*] Horace calls the Earth *humid*, or *moist*, to shew how Mankind, as it were, sink into it by their Follies and their Passions, from whence they can only hope to rise by some extraordinary Effort of Virtue. He seems to have had in View a Passage in Plato's *Phædon*, where Socrates says, that this Earth, into which we are plunged, is but a Sediment of that where the Blessed inhabit. DAC.

The Translator, despairing of being able to make this Epithet intelligible to an English Reader, hath altered the Expression to preserve the Sense. *Spurn off his mortal Clay.*

25. *Est & fidei tuta silentio merces.*] Since the Poet here says, that Silence also shall be rewarded, he ought necessarily to have mentioned some Recompence for the other Virtues, which he has recommended to us. We find, therefore, that the Glory of dying for our Country is the Reward of Valour; and Immortality the Recompence of political or moral Virtue. Thus we may believe, that there is a Connection in all the Odes of this Poet, although perhaps not easily marked. DAC.

26. *Ceræis sacrum.*] He, who discovered the Mysteries of Ceres,

Solvat phaselum. Sæpe Diespiter
 Neglectus incesto addidit integrum :
 Rarò antecedentem scelestum
 Deferuit pede pœna claudio.

Ceres, was driven out from the Society of human Kind, and detested as a Wretch unworthy of the common Offices of Humanity. It was thought dangerous to converse with him, lest Jupiter

CARMEN III.

JUSTUM, ac tenacem propositi virum
 Non civium ardor prava jubentium,
 Non vultus instantis tyranni,
 Mente quatit solidâ, neque Ausfer

Dux

The Boldness of Designing, and Singularity of Invention; the Sublimity of Poetry, and Artifice of Conduct; the Force of Expression, and Richness of Figures; the Choice of Sentiments, and Sweetness of Numbers, in this Poem, have compelled the Critics to agree, that it is one of the noblest Odes of Horace. Mr. Sanadon says, that without Contradiction it deserves the first Place in his Works; and the peculiar Character of it is, that it rises above all Expression. Yet we are obliged to Tanaquil Faber alone, for a Knowledge of the Subject of it, without which its Art is lost, its Beauties appear wild and confused, its Conduct is broken and irregular. From whence it is difficult, in Mr. Dacier's Opinion, to say, whether the Poet deserves greater Glory for having written this Ode, or the Critic for having discovered the Beauties of it.

Julius Cæsar, according to Suetonius, had formed a Design of transporting the Seat of Empire to Troy, or Alexandria, after having exhausted Italy of its Treasures and Inhabitants. This was strongly reported a little before the Dictator was put to Death, and as Augustus seemed willing to enter into all the Schemes of his Predecessor, and as Troy was usually esteemed the Seat of the Julian Family, the Romans were apprehensive, that he had resolved to carry this Project into Execution. It is certain, that both Julius Cæsar and Augustus, on many Occasions, shewed a

very

When Jove in Anger strikes the Blow,

Oft with the Bad the Righteous bleed:

Yet with fure Steps, though lame and slow.

Vengeance o'ertakes the trembling Villain's Speed.

ter in his Anger should confound the Innocent with the Guilty. The Greeks not only punished with Death the Person, who revealed these Mysteries, but even those who listened to them. D A C.

ODE III.

THE Man, in conscions virtue bold,

Who dares his secret Purpose hold,

Unshaken hears the Crowd's tumultuous Cries,

And the impetuous 'Tyrant's angry Brow defies.

Let

very remarkable Inclination in favour of Troy. The first ordered it to be rebuilt; the second settled a Colony there, and they both granted it considerable Privileges. Thus the Report concerning the Dictator's Intention might naturally make the People attentive to the Actions of his Successor, and their Apprehensions might have engaged the Poet to write this Ode, in which he boldly attempts to dissuade Augustus from his Design, by representing Juno, in a full Assembly of the Gods, threatening the Romans with her Resentment, if they should dare to rebuild the Walls of a City, which had been always an Object of her Displeasure and Revenge.

It is not possible to determine with Certainty, but we may reasonably conjecture, that this Piece was composed when Augustus was in Syria, and consequently not far from Troy, where his Presence might have encouraged the Scheme, and made it more easy of Execution.

SAN.

Verf. 1. *Justum ac tenacem.*] The very first Words, which open the Ode with this magnificent Character of Justice and Constancy of Resolution, directly tend, although in a distant Manner, to dissuade Augustus from his intended Purpose. The Change of the imperial Seat must have been made in Violation of both these Virtues; nor was he compelled to it by the Threats of the People, or by the Power of the Gods.

SAN.

5. *Adriæ.*]

Dux inquieti turbidus Adriæ,
Nec fulminantis magna manus Jovis :

Si fractus illabatur orbis,
Impavidum ferient ruinæ.

Hâc arte Pollux, hâc vagus Hercules
Enifus arces attigit igneas :

Quos inter Augustus recumbens
Purpureo bibit ore nectar.

Hâc te merentem, Bacche pater, tuæ
Vexere tigres, indocili jugum

Collo trahentes : hâc Quirinus
Martis equis Acheronta fugit ;

Gratum elocutâ consiliantibus
Junone divis : Ilion, Ilion

Fatalis incestusque iudex,
Et mulier peregrina vertit.

5. *Adriæ.*] The Adriatic is here used for the Ocean in general, since that Sea is not exposed to the South Wind, but to the East-South-East.

8. *Ferient.*] Mr. Dacier, in his first Edition of Horace, imagined this Word too weak and feeble to express the Ruins of a falling World ; but afterwards he changed his Opinion, and believed, that the Poet might have used it, better to express the Fearlessness and unalterable Tranquillity of the just Man. Sanadon agrees with him in this Criticism, and thinks we may more reasonably blame the Verb *illabatur*, which shews rather a smooth and imperceptible Motion, than a rapid and violent Fall. But the Weakness of this Word is supported by the Strength of the whole Strophe, and even the Length of it disposes the Imagination, and gives it time to figure to itself this Crush of Worlds.

10. *Enifus.*] This Reading appears in several Manuscripts, and all the late Commentators have received it. *Innixus* signifies a Person, who sustains a great Weight, and hath need of somewhat to support him ; but *enifus* is properly applied to those, who endeavour to rise by their own Strength.

11. *Quos inter Augustus.*] Divine Honours were decreed to Augustus in the Year 725, and the Poet here appoints him a Seat in Heaven among the Heroes, who were deified for their Resolution

Let the wild Winds, that rule the Seas
 Tempestuous, all their Horrors raise;
 Let Jove's dread Arm with Thunders rend the
 Spheres,
 Beneath the Crush of Worlds undaunted he appears.

Thus to the flamy Towers above,
 The vagrant Hero, Son of Jove,
 Upsoar'd with Strength his own, where Cæsar lies,
 And quaffs, with glowing Lips, the Bowl's immortal
 Joys.

Lycæus thus his Tygers broke,
 Fierce and indocile to the Yoke;
 Thus from the gloomy Regions of the Dead,
 On his paternal Steeds, Rome's mighty Founder fled;

When Heaven's great Queen, with Words benign
 Address'd th' assembled Powers divine——
 Troy, hated Troy, an Umpire lewd, unjust,
 And a proud foreign Dame, have sunk thee to the Dust.
 To

tion and Constancy, to shew that his Statue was placed in Rome with those of Pollux, Hercules, and Bacchus. The Romans painted the Faces of these Statues with Vermilion, from whence Mr. Dacier thinks, that Horace hath taken this Expression, *purpureum ore*. Others understand the Rays of Light, with which the Gods are represented; yet more naturally it seems to mean a Glowing or Brightness, without Regard to any particular Colour, for the Word *purpureus* is often thus used by the best Authors; *purpureum mare*, *purpureos olores*, *lumine purpureo*, *lumenque juventæ purpureum*.

17. *Gratum elocutâ.*] The Design of the Ode opens itself in this Strophe. Whether Romulus was killed in Battle, or in the Senate-House, is uncertain; but he is here supposed to be carried to Heaven by his Father Mars, and the Fable in Mr. Dacier's Opinion, seems to be taken from the Story of Elias. An Assembly of the Gods is called to receive this Founder of the Roman Empire, when Juno rises in Opposition to his Apotheosis, in Apprehension that his Descendants might dare to restore the City of Troy to its

In pulverem, ex quo destituit Deos
 Mercede pactâ Laomedon, mihi
 Castæque damnatam Minervæ,
 Cum populo, & duce fraudulento.

Jam nec Lacænæ splendet adulteræ
 Famosus hospes ; nec Priami domus 25

Perjura pugnaces Achivos
 Hectoreis opibus refringit ;
 Nostrique ductum seditionibus
 Bellum refedit. Protinus & graves 30
 Iras, & invisum nepotem,

Troïa quem peperit sacerdos,
 Marti redonabo. Illum ego lucidas
 Inire sedes, ducere nectaris
 Succos, & adscribi quietis 35
 Ordinibus patiar Deorum ;

Dum longus inter sæviat Ilion
 Romamque pontus. Qualibet exules
 In parte regnanto beati ;
 Dum Priami, Paridisque busto 40
 Insultet

ancient Splendor. Her two first Words are a Repetition of the Name of Troy, and a noble Instance of a spirited Indignation, while she disdains to mention either Paris or Helen. One is a foreign Woman ; the other a lewd and unrighteous Judge ; in Allusion to his giving the Prize of Beauty to Venus. The Trojans are a perfidious, perjured Race, condemned to the Vengeance of the Gods, from the very Time, in which Laomedon broke Faith with Apollo and Neptune, who raised the Walls of Troy. The Fable probably arose from his taking the Treasures out of the Temples of those Gods with a Promise of restoring them ; a Promise, which he sacrilegiously violated.

23. *Damnata*.] *Damnatus* was a Term of the Roman Law, that adjudged an insolvent Debtor to his Creditors ; in which Sense it is here used to express the Condemnation of the Trojans to the Resentment of Juno and Minerva. DAC.

31. *Invisum nepotem*.] Romulus was the Grandson of Juno by her Son Mars, and detested by the Goddess, because a Trojan Priestess

To me, and Wisdom's Queen decreed,
 With all thy guilty Race to bleed,
 What Time thy haughty Monarch's perjur'd Sire
 Mock'd the defrauded Gods, and robb'd them of
 their Hire.

The gaudy Guest of impious Fame,
 No more enjoys th' adulterous Dame,
 Hector no more his faithless Brothers leads
 To break the Grecian Force; no more the Victor
 bleeds.

Since the long War now sinks to Peace,
 And all our heavenly Factions cease;
 Instant to Mars my Vengeance I resign,
 And here receive his Son, tho' born of Trojan Line.

Here, with incircling Glories bright,
 Free let him tread the Paths of Light,
 And rank'd among the tranquil Powers divine,
 Drink deep the nectar'd Bowl, and quaff celestial Wine.

From Rome to Troy's detested Shores,
 While loud a Length of Ocean roars,
 Unenvied let th' illustrious Exiles reign,
 Where Fate directs their Course, and spreads their
 wide Domain.

On

Priestess was his Mother. *Nepos* in the Time of pure Latinity
 always signified a Grandson, and Quintilian first used it for a
 Nephew.

SAN.

37. *Dum longus inter sæviat.*] Juno is not contented with say-
 ing, that a Length of Ocean shall roll between Troy and Rome,
 but shall be ever enraged with Storms to hinder all Commerce
 between the two Nations. However it is remarkable, that all
 her Threats are confined to the Trojans, nor ever fall on their
 Descendants.

DAC. SAN.

38. *Qualibet exules regnanto.*] The Queen of the Gods, in sign
 of Reconciliation, begins to foretel the Romans the most glorious

Insultet armentum, catulos feræ
 Celent inultæ. Stet Capitolium
 Fulgens, triumphatîsque possit
 Roma ferox dare jura Medis;
 Horrenda latè nomen in ultimas
 Extendat oras, quâ medius liquor
 Secernit European ab Afro,
 Quâ tumidus rigat arva Nilus;
 Aurum irreperitum, & sic meliùs situm,
 Quum terra celat, spernere fortior,
 Quàm cogere humanos in usus,
 Omne sacrum rapiente dextrâ.
 Quicumque mundo terminus obstitit,
 Hunc tangat armis; visere gestiens
 Quâ parte debacchentur ignes,
 Quâ nebulæ, pluviique rores.
 Sed bellicosus fata Quiritibus
 Hâc lege dico, ne nimiùm pii,
 Rebusque fidentes, avitæ
 Tecta velint reparare Trojæ.

45
50
55
60
Trojæ

Ages of their Empire, in repeating the Conditions expressed in the former Verses, as if all their Glory depended absolutely upon those Conditions. This Turn hath something so truly sublime, that perhaps the Marvellous of Poetry cannot rise higher. *Regnante* is the Style of Laws, and shews the Authority of the Speaker. SAN.

49. *Aurum irreperitum.*] Juno here praises, in a Manner perfectly noble, the Virtue of the ancient Romans, who were more truly great by their Contempt of Riches, than by their Conquest of the World. Gold, by Pliny's Account, was not coined in Rome until the Year 647, sixty-two Years after their first Silver Money, from which Time the Republic grew weaker, in Proportion as Avarice banished the ancient Severity of Manners. *Aurum irreperitum*, in the Opinion of Dacier and Sanadon, signifies Gold, which was not originally by Nature intended for the Use of Man, but by the sacrilegious Hand of Avarice compelled into his Service.

—and

On Priam's and th' Adulterer's Urn,
While Herds the Dust insulting spurn,
Let the proud Capitol in Glory stand,
And Rome, to triumph'd Medes, give forth her stern
Command :

Let the victorious Voice of Fame
Wide spread the Terrors of her Name,
Where Seas the Continents of Earth divide,
And Nilus bathes the Plain with his prolific Tide.

Let her the golden Mine despise ;
For deep in Earth it better lies,
Than when by Hands profane, from Nature's Store,
To human Use compell'd, flames forth the sacred Ore.

Where Nature's utmost Limits end,
Let her triumphant Arts extend ;
Or where the Sun pours down his madding Beams,
Or where the Clouds are dark, and Rain perpetual
streams.

Thus let the warlike Romans reign,
(So Juno and the Fates ordain)
But on these Terms alone, no more to dare
Through Piety or Pride, their Parent Troy repair ;
For

—— and with impious Hands
Rifled the Bowels of their Mother Earth
For Treasures better hid.

54. *Hunc tangat armis.*] This Verb happily shews the Facility,
with which the Romans conquered the World, and justifies the
Criticism upon the Word *ferient*. DAC.

55. *Quâ parte debaccentur.*] It is not in the Power of Lan-
guage to find a Word more strongly expressive of the raging Heats
of the Torrid Zone, and excessive Coldness of the Northern Zone,
both which the Ancients believed to be uninhabitable. SAN.

58. *Hæc lege.*] This is the third Time, in two and twenty
Lines, that Juno mentions these Conditions, and the Repetition

246 Q. HORATII FLACCI CARMINUM Lib. 3.

Trojæ renascens alite lugubri
Fortuna tristi clade iterabitur,

Ducente victrices catervas
Conjuge me Jovis, & sorore.

Ter si resurgat murus æneus,
Auctore Phœbo ; ter pereat meis

Excisus Argivis ; ter uxor,
Capta virum, puerosque ploret.

Non hæc jocosæ conveniunt lyræ.

Quò Musa tendis ? desine pervicax

Referre sermones Deorum, &

Magna modis tenuare parvis.

65

70

was necessary to shew the real Design of the Poem, without which it might perhaps appear vicious. Yet the Poet hath varied it with great Art, and the last always add Strength to the former.

SAN.

Ne nimium pii.] The two principal Motives, which made the Romans apprehensive, that Augustus intended to make Troy the Capital of the World, were his Piety and the Confidence of his Power. He was descended from the Trojans by Æneas, and the natural Tendernefs for his Ancestors, joined to the flattering Idea of such an ancient Origin, seemed to call him to Troy. The present Conjunction gave him an Opportunity of executing this Change with the greatest Ease. His Power was raised to its highest

For Troy rebuilt, ill-omen'd State !
Shall feel the same avenging Fate ;
Again my Grecians shall victorious prove,
By me led on to War, the Sister-Wife of Jove.

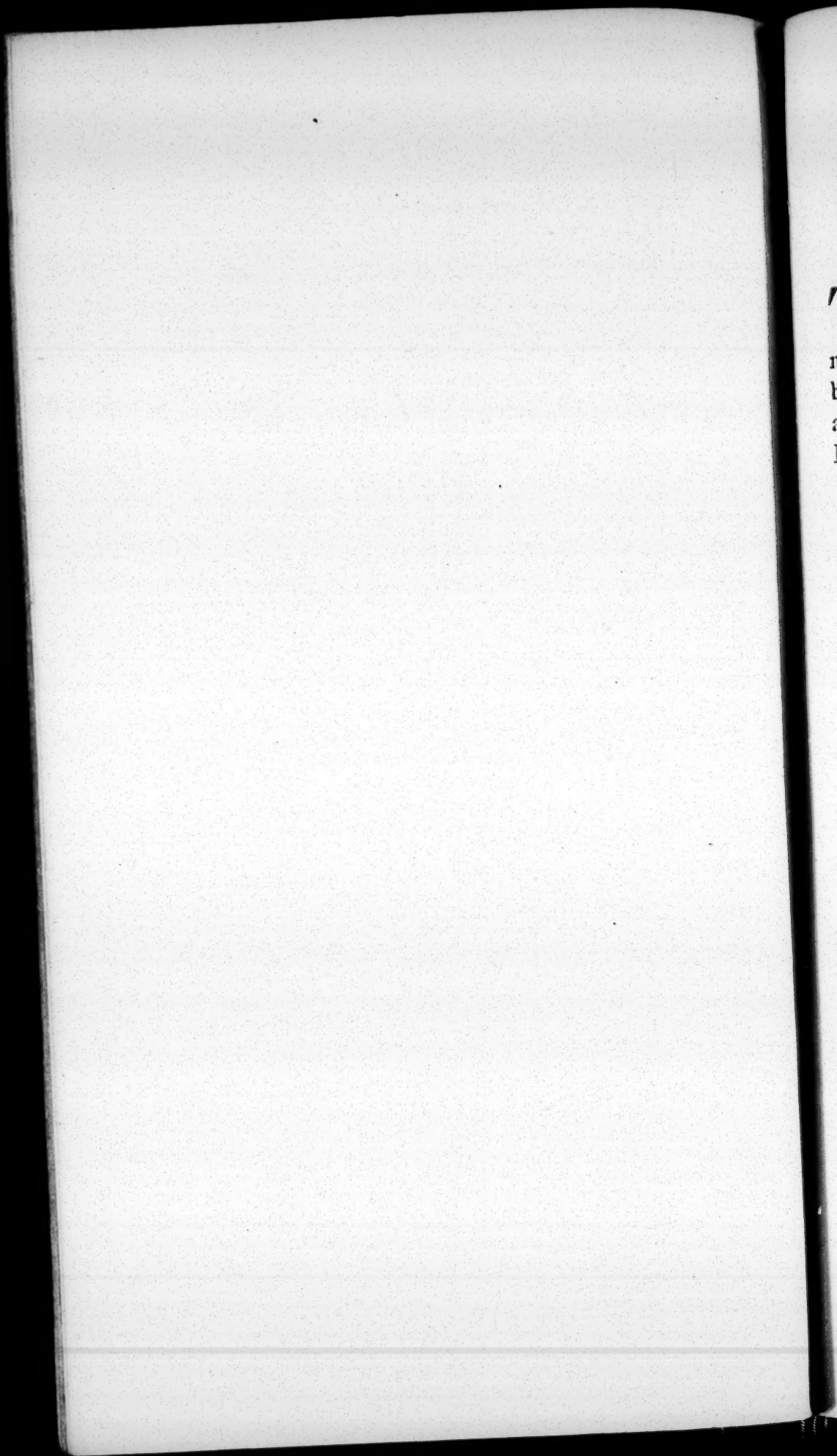
Thrice should Apollo raise her Wall,
Thrice shall her brazen Bulwarks fall
Thrice shall her Matrons feel the Victor's Chain,
Deplore their slaughter'd Sons, deplore their Huf-
hands slain.

But whither would the Muse aspire ?
Such Themes nor suit the sportive Lyre,
Nor should the Wanton, thus in feeble Strain,
The Councils of the Gods, immortal Themes !
profane.

highest Pitch, and confirmed by almost a continual Peace of nine Years, in which he had twice shut the Temple of Janus. He had now entered the East with two numerous Armies, one of which he commanded in Person, the other was marching towards Asia Minor under the Conduct of Tiberius. SAN.

69. *Non hæc jocosæ.*] Horace could not push the Subject further, without displeasing Augustus ; for it is dangerous to let the Great perceive, that we have discovered what they are willing to conceal. He therefore stops short, and ends with a kind of artificial Vanity, which is always pardonable in a Poet. DAC. SAN.

THE END OF THE FIRST VOLUME.



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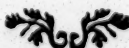
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